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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



THE VIRGIN AND CHILD

By Jan Gossart, Called Mabuse, (Flemish, c. 1472-1535.)

Courtesy of Wildenstein Galleries. See Article on Page 11.

15th DECEMBER 1933

25 CENTS



By ABBOTT H. THAYER.

*Blow bugles of battles, the marches of peace;
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Sing of Glory to God and of Good Will to man!*

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"Buy Pictures"

Under the title of "Buy Pictures," Mr. Fiske Kimball, director of the Pennsylvania Museum, in the December number of the Bulletin of that institution, makes a plea to the American people to help ease the burden of artists by decorating their homes with inexpensive works of art. His article deserves the widest propagation possible, and for that reason THE ART DIGEST presents it editorially.

"The average man," says Mr. Kimball, "thinks he cannot afford pictures. It doesn't even occur to him, or to his wife, that they could buy some. They think of pictures—even pictures by living artists—as something very expensive, totally beyond their means. This is largely the fault of the nineteenth century, when artists themselves, very foolishly, made their prices out of reach. A thousand dollars, three thousand dollars, say, for anything. A few pictures were, and are, worth that, and more. But for all it was the same, or no sale. Canvases piled up in artists' studios; ordinary people got the idea such things were beyond reach. They dismissed the very thought of being able to have them.

"Nevertheless they have walls, and must put something on them. With few exceptions what they put is lamentable. If they really looked at it they couldn't abide it. One or two ancestral portraits. Good enough. A few landscapes or chromos from grandmother's old house, feeble with the general incapacity of that day—a day, however, when people still had courage to buy from a living artist. Several large framed sepia photographs of the Parthenon, the Forum, and the Hermes of Praxiteles—pathetic survivals of the sterile culture-cult of the nineties. One

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or two large 'department-store etchings'—which no self-respecting department store would stock today—etchings elaborately made 'rare' by vignettes on the margin, perhaps even by printing on silk.

"These people do not know—no one has told them—that they could just as easily have original works of art of merit and interest, the vital creative work of artists of their own time. Even for the same money. Not big oils perhaps—though you would be surprised how reasonable they are, and what good ones are painted in your town—but at least sketches, drawings, original prints, equally alive with personality. Photographs, too—a new art. These things do not cost much, never have. For twenty-five dollars or fifty dollars you can get a drawing, for ten dollars, even five, you can get a print, that will be a joy and pride. There are plenty of galleries where such things can be had, the work of young painters you should have heard of, or will soon. Do you realize that these same artists today, many of them your neighbors, are starving, because you do not know these opportunities, or do not act on them?

"To have art one must have artists. To have artists one must buy their works. Perhaps you think you don't like these. Don't forget the artist is a professional, who has much to teach you about art. Buy and you will learn, buy and you will enjoy. Don't call it your duty, call it your privilege. This is the season of gifts. The purchase and gift of a picture will be an education and a delight to you and to the recipient—to the artist it will be manna from heaven, yet his due."

A New Wrinkle

Not long ago there appeared a sensational story in American newspapers and art periodicals to the effect that a "long-lost Holbein portrait of Henry VIII" had been found at Castle Howard, in England. A photograph of the work was widely reproduced. Now comes the equally sensational story that in the opinion of eight of "Britain's most eminent artists," according to the New York Times, the portrait is not a Holbein at all.

Dr. Ganz, director of the Basle Museum, who ranks as an expert, originally stood sponsor for the "Holbein." A newspaper got the idea of calling on eminent English artists for their professional opinion.

Sir William Rothenstein asserted, according to the New York Times, that Holbein's work has "a quality of incisive drawing and solidity of form which cannot be found in the Castle Howard portrait." Professor Henry Tonks upheld Sir William's opinion, adding that it did not take him a minute to make up his mind. W. T. Monnington, another noted painter, examined the portrait carefully and said the head and hands could not have been from Holbein's brush, and that even the clothes, despite their wonderful detail, lacked Holbein's "feeling for depth and solidity." Wilson Steer, another famous contemporary, agreed with the others and said the portrait as a whole was "somewhat flat and tame in drawing." Others to condemn it as a Holbein were Walter Russell, Allan Gwynne-Jones, Professor Frederick Brown and Professor Randolph Schwabe. The New York Sun, in an editorial, points out that they "went about

their task independently" and saw the portrait separately.

"No attempt has been made," according to the Times, "to decide who painted it, and [Continued on Page 18]

Christmas

Art lovers support THE ART DIGEST because of its decided influence in welding the art world into a cohesive whole,—differing on many "isms" and many points of theory, but cohesive in the sense of upholding art in its fight for a place in a changing world. The magazine accomplishes this because it presents impartially the aspirations, thoughts and plans of the world of art, thereby enabling artists and art lovers to think and act together.

If for no other reason than this, THE ART DIGEST is entitled to the complete support of all individuals and all organizations whose interests belong to art.

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OPINION OF THE WORLD

European Editor
SUZANNE CIOLKOWSKI
26 rue Jacob, Paris

Volume VIII

New York, N. Y., 15th December, 1933

No. 6

Whitney Museum Holds Sculpture - Aquarelle - Print Biennial



"Female Torso," by Jo Davidson.



"Destruction." Water Color by Eugene Higgins.

strove to keep within the bounds of original, significant creative expression. . . . The case for contemporary American sculpture might certainly be a great deal worse. If it might also be a great deal better, that is something to work toward—and with the utmost confidence."

By way of introduction to the Whitney biennial, Helen Appleton Read of the Brooklyn *Eagle* said: "When the history of American art during the second and third decades of the twentieth century comes to be written, it will be inevitable that an accurate interpreter of events will credit the Whitney Museum and its predecessor, the Whitney Studio Club, as having been largely responsible for bringing about a recognition of contemporary artistic expression in this country."

Mrs. Read found the standard of the exhibition to be higher than that of last year's oil biennial. "In fact," she wrote, "the exhibition gives the impression of having been the choice of a single sensitive and well-informed enthusiast on American art. I cannot remember having seen a more stimulating or representative group of water colors and prints. This does not hold for the sculpture group. . . ."

"The high quality of the exhibition is due to the fact that this year the artists have been considerably more co-operative than last year. It disproves the theory that artists are bad judges of their own work. Last year there was a regrettable tendency on the part of some of the exhibitors to send their second best, possibly in the belief that they were surer of selling their best work through a dealer."

Royal Cortissoz, critic of the New York *Herald Tribune*, noted with satisfaction that "modernism is almost completely absent on this occasion. The only manifestation of it I found is the cumbersome cubistic abstraction, mystically entitled 'A. D. H.' by J. Wallace Kelly. . . . A lot of energy has been let loose in current

sculpture, and much of the latter is capable, workmanlike stuff, but, oh, the looks of it! To a certain extent the same situation obtains amongst the water colors and prints wherein the truth is registered without the addition of that touch of beauty which we all crave. But the average is, on the whole, more gracious than that in the plastic field. . . ."

"The prints yield an uncommon harvest of good, provocative pieces. They typify one precious element that runs through the entire exhibition, an element of sincerity, of serious, vitalized endeavor. It may not flower in masterpieces. But it spells progress."

Margaret Breuning of the New York *Post* wrote that the exhibition is "the most attractive that the museum has yet presented." While rendering high praise to the prints, drawings and water colors, this critic felt that "sculpture, regrettably, is almost a minor feature of this large exhibition. It is not so surprising that there is so little sculpture produced today as that there should be so much. Particularly is the sculptor's lot difficult in this city, where the conditions of modern living render it practically impossible to include more than small decorative pieces in the limited space of modern apartments."

"Gone are the palmy days of private sculpture galleries and Fifth Avenue palazzi where lofty proportions allowed the display of sculpture under favorable conditions. Nor would our canyonlike streets suggest that outdoor pieces had much chance of being seen to advantage in competition with the gargantuan scale of our towering architecture."

"Yet since the word contemporary, rather than modern, is the qualifying epithet, it seems unfortunate that more sculptors' work has not been included. If one academic piece is here, and there are several, why not a large number of equally high quality to lend variety and

The first biennial exhibition of contemporary American sculpture, water colors and prints, being held at the Whitney Museum until Jan. 11, follows along the lines of the first biennial of oil paintings last year. The works (with the exception of the sculpture) were picked by the artists themselves, no prizes are to be awarded and the sum of \$20,000 has again been set aside for the purchase of outstanding examples for the museum's permanent collection. Juliana Force, the director, feels that these three factors have contributed to make the exhibition representative of the best work now being produced in America in the plastic and graphic arts.

There are 322 titles in the show, the varied material running a gamut from realism to the more complicated surrealism. Differing with those who maintain that New York is the whole art world, the museum went as far afield as Chicago, Cleveland, the South, the Southwest and California. The result is a comprehensive exhibition, splendidly displayed. Sculpture is arranged in the first and second floor galleries, the bulk being in the regular sculpture gallery. The water colors are on the first floor and, together with the drawings, occupy the second. The prints are in the third floor galleries.

Of the 48 pieces of sculpture, selected from the artists' studios by the museum officials with the co-operation of their creators, Edward Alden Jewell of the New York *Times* writes: "The museum curators, in making their selections, did not carry off any sweet garden drivels or any palpably academic sublimities. They



"Midnight, Central City" (Colorado Ghost Town).
Lithograph by Boardman Robinson.



"City Hall Park." Lithograph
by A. Z. Kruse.

interest? There are many members of the American Sculpture Society whose work is frequently seen in local exhibitions and whose

contributions would have been a decided asset to the showing. A dozen names come to mind instantly, and, on reflection, as many more.

A showing of contemporary sculpture should be a cross section of today assembled in the interest of a widely representative collection."

Jobs for Artists

Provision for the encouragement of the fine arts has at last been definitely recognized by the federal government as one of its obvious functions. Along these lines the Civil Works Administration announces throughout the country, a movement designed to give employment to about 2,500 mural painters, sculptors and craftsmen. The program will be under the general supervision of L. W. Robert, Jr., assistant secretary of the treasury.

Civil Works Administrator Harry L. Hopkins announces that a special organization of the Treasury Department, with Forbes Watson acting as technical director, would carry on the work. The following men have been invited to serve on this committee, which is known as the Advisory Committee to the Treasury on Fine Arts: Frederic A. Delano, Charles F. Moore, Harry L. Hopkins, Dr. Rexford G. Tugwell, Henry T. Hunt and Edward Bruce as temporary secretary. The program was agreed upon after a meeting, attended by Mrs. Franklin D. Roosevelt, at the home of Edward Bruce, which brought together various American artists and government officials.

The regional committees designated so far are:

New York: Mrs. Juliana Force, director, Whitney Museum (chairman); Alfred H. Barr, director, Museum of Modern Art; Edward M. M. Warburg, trustee, Museum of Modern Art; Bryson Burroughs, curator of paintings, Metropolitan Museum; William Henry Fox, director, Brooklyn Museum; Mrs. Henry Payne Whitney, founder of the Whitney Museum; Lloyd Goodrich, art writer; James Rosenberg, lawyer and art connoisseur; Major C. M. Penfield, layman.

New England: Francis H. Taylor, director, Worcester Museum of Art.

Philadelphia: Fisk Kimball, director, Pennsylvania Museum.

Pittsburgh: Homer Saint-Gaudens, director, Carnegie Institute of Art.

Cleveland: William M. Milliken, director, Cleveland Museum.

St. Louis: Louis La Beaume, president, State Art Museum.

New Orleans: Ellsworth Woodward, director, Isaac Delgado Museum of Art.

Washington: Duncan Phillips, director, Phillips Memorial Gallery; C. Powell Minni-gerode, director, Corcoran Gallery of Art.

Atlanta: J. J. Haverty, president, High Museum of Art.

Harry L. Hopkins is quoted: "Artists have been hit just as hard by unemployment as any other kind of producing workers. They need employment and there is need for their services. I have been delighted to help bring these needs together by approving the public works of art project as a civil works project. Government and art both have a service to render the people of the country, and it is common sense to have them do it together."

L. W. Robert, Jr., assistant secretary of the treasury, makes the following statement: "The work of artists and craftsmen greatly aids everyone by preserving and increasing our enjoyment and is particularly valuable in times of stress. Hitherto this field has not been adequately developed. As the Treasury is the department concerned with federal buildings, a movement to aid the fine arts and artists and craftsmen is its particular concern . . .

"We consider it a great pleasure and privilege to encourage this movement and hope that it will promote the appreciation of art in our country. It will be the purpose of the committee to find merit wherever it exists and the search will not be dominated by any particular school or group. We plan to find opportunities for this work in the embellishment of federal buildings with murals, sculpture and craftsmanship, in similar work on state and municipal buildings financed by the federal government, and in other directions where the opportunity develops.

"We hope that private enterprise will follow our lead and realize that the encouragement of art is a vital factor in our civilization and culture and should be continuously supported in depressed as well as in boom periods.

"In the selection of the committee, we have endeavored to obtain the services of men of such distinction and vision as will convince the public that the movement is for the benefit of American art as a whole. The plan of the Treasury Department in this connection has the support of other branches of the government and their cooperation has been secured."

This movement of the federal government which brings "The New Deal" directly into contact with the contemporary art world is termed by Edward Bruce "the most heartening thing that has happened for a long time in connection with American art."

No sooner had the plan been made public

than influential groups of conservative artists made a concerted attack on the administration of the project, feeling that too much power had been placed in the hands of the modern group of New York. These conservative leaders complained that they had not been consulted in the appointments and expressed concern that partisanship might endanger the success of the undertaking. Special attention was laid on the appointment of Juliana Force, Alfred H. Barr and Edward M. M. Warburg, all prominently connected with the more modern wing, to membership on the New York regional committee which will supervise the expenditure of government funds in the metropolitan area.

One of the sharpest attacks was made by Harry W. Watrous, president of the National Academy of Design, who was quoted in the *New York Times*: "Such governmental action as placing the administration of an important appropriation in the hands of one specific art group lends an atmosphere of exploitation of so-called 'modern' art to the project."

George Elmer Browne, president of the Allied Artists of America: "The news carries direct slaps for the leading art societies of this nation. It is almost unbelievable that such a wonderful thing for American art and artists could be so badly mishandled by government officials. What right have our officials to deliver taxpayers money into the hands of one art faction representing a very small percentage of those artists professionally engaged?"

Mrs. Alexandrina Harris, president of the National Association of Women Painters and Sculptors: "The news of the governmental art grant came as a pleasant surprise, but it is difficult to understand our government officials' evident policy of failing to consult the representative art groups of the nation before granting such an important appropriation."

F. Ballard Williams, national chairman of the American Artists Professional League, offered the league's proposal which "provided that the administration of this fund, as applied to New York, should be vested in the various art societies representing all phases of art endeavor."

Joseph H. Freedlander, president of the Fine Arts Federation of New York; George J. Lober, vice president of the National Sculpture Society; and Robert Aitken, member of the governing board of the National Commission to Advance American Art, also took exception to

the apparent disregard of the National Academy of Design, the National Sculpture Society, the Society of Mural Painters and the Architectural League, according to the *Times*.

Answering this attack, Mrs. Force pointed out that while Mr. Barr and Mr. Warburg would naturally be considered as interested in modernism, the conservatives would find champions in Bryson Burroughs, curator of paintings at the Metropolitan Museum and a member of the academy, and in William Henry Fox, director of the Brooklyn Museum. "This is a fifty-fifty proposition," she said. "The membership of the committee was selected on the basis of representing both the modern and the conservative groups. We shall not favor either one."

Mrs. Force says she was strictly limited by the government in choosing the members. "I was forbidden," she stated, "to appoint art critics, art dealers, individual artists and sculptors and the heads of organizations of artists. To appoint any of these classifications would have been to raise the issue of partisanship." She also said that the New York committee would begin to function as soon as the machinery of operation could be set up.

According to the *Times*, the Civil Works Administration was unperturbed at the reports of dissatisfaction. It was pointed out that final decision on the artists and designs will rest with the advisory committee to the Treasury on fine arts and probably on the Fine Arts Commission. It was also pointed out that, while the New York committee was largely composed of persons of modern affiliations, regional committees elsewhere had a very liberal representation of academic artists.

For fuller details of this great project, together with information regarding the procedure artists are to follow in taking advantage of its benefits, see the special department of the American Artists Professional League on page 31 of this issue of THE ART DIGEST.

The Best and the Worst

With the organization of the National Society of Independent Artists in Washington, D. C., a new custom of voting for the most popular and at the same time the most unpopular picture was inaugurated. The results of the voting by visitors in the exhibition just closed are as follows:

Popular prizes: First, gold medal, to Marjorie Meurer for a landscape; second, Rowland Lyon for a portrait; third, A. J. T. Meurer for a Virginia landscape; fourth, W. F. Evans for a landscape.

The gold medal for the most unpopular work was voted to Rowland Lyon. There was a tie for the second place between two abstractions, both by Herman Maril. The third was also a tie vote for three artists, Mary Asburton, Felix Schwartz and Flora Sager.

American Group's New Members

The American Group, which has a gallery at the Barbizon-Plaza Hotel, New York, has announced a change in policy in regard to the election of new members. Henceforth there will be two classes of members full-fledged and collaborating. The collaborating members can be elected in unlimited number and are to remain in that category for not less than one season nor more than three when they automatically become full-fledged members of the group. The following artists have been elected to this status: Julian Levi, Louis Shanker, Helen McAuslan, Paul Mommer and Yak Pel. At the annual meeting Anatol Shulkin was elected president, Francis Criss, secretary and Warren Wheelock treasurer.

Garber Wins the Popular Prize at Carnegie



"Mother and Son," by Daniel Garber.

In the opinion of visitors to this year's Carnegie International, Daniel Garber's "Mother and Son" was the best painting in the show, receiving a majority of the votes cast for the popular prize of \$200 during the two weeks between Nov. 19 and Dec. 3. The closest competitors in the order of their preference were: "Portrait of Mrs. G. D. Thompson" by Malcolm Parcell, "Navaho Family" by Luis Mora, "Miss Anna Cristine Thompson" by Gerald F. Kelly, "Reclining Nude" by Jose de Togores, "Portrait of a Singer" by Ludomir Slendzinski and "The Household" by Leon Kroll.

Mr. Garber, who has already received numerous honors at the Internationals, has departed from his usual Pennsylvania landscape subjects in "Mother and Son." The play of sunlight and shadow on the figures and the chess table is handled in Mr. Garber's characteristic manner.

The seated woman (the artist's wife), pondering her next move, is in shadow, while the standing figure of the pensive youth (the artist's son) is bathed in sunlight. Through the open doors of the artist's house at New Hope, Pa., may be seen a vista of sunny lawn and summer foliage.

That the people differed widely as to the "best" painting is shown by the divergence of their selections. Of the total of 348 eligible paintings, 232 received votes. Three of the jury-selected prize canvases earned an appreciable number of votes. John Steuart Curry's "Tornado," second in the opinion of the jury, ranked ninth in the popular voting. Henry Varnum Poor's "March Sun" and Alexander J. Kostellow's "After Dinner," both jury choices, had extensive followings from the men on the street. "St. Tropez," by Segonzac, which won the first prize, polled very few votes.

An Oklahoma Mural

According to Anna W. Pretty in the *Tulsa World*, Oklahoma is building for its future a heritage of artistic wealth to add to its other resources. The latest work to join the assemblage of native art is a mural painted by Doel Reed in the entrance hall of the new infirmary at the Oklahoma Agricultural and Mechanical College.

This mural, nine by eighteen feet in size, is one of a series planned by the artist, who is to be assisted by his students in the actual painting of several of them. The background is a rolling countryside. An irregular arm of water juts into the landscape, with a fishing boat moored upon its shore and nets drying in the sun. Beyond this area of field and flood, ranges a series of mountains, bold and distinct

against a clear sky. Superimposed on this background stands a huge woman, symbolical of fertility and fruition, Nordic of stature, classic in beauty and primitive in feeling. The mural presents, according to Miss Pretty, "strength without hardness, restraint without severity and a vigorous purpose."

Gills Win in "Mr. and Mrs." Show

Sue May Gill and Paul Gill were the winners of the popular vote taken at the Argent Gallery's "Mr. and Mrs." exhibition, in which the members of the National Association of Women Painters and Sculptors whose husbands are professional artists showed their work side by side. Second in popularity were Estelle Manon Armstrong and William Armstrong.

Despiau "Psychological" Head for Museum



"Head of a Woman." Bronze by Charles Despiau. Contemporary French.

The head of a woman in bronze, one of the most recent portraits by Charles Despiau, contemporary French sculptor, has just been acquired by the Minneapolis Institute of Arts from the Brummer Gallery, New York. Despiau's work consists mainly of heads and busts. He does not strive for resemblance or superficial expression, for he believes that when the principal planes are in their proper place and when the rhythm is right, the other things come by themselves. The probing analysis that is the basis of Despiau's method, and his determination to portray the plastic life of his model, result almost always in a psychological study. Of himself he says:

"I force myself not to describe such and such

a picturesque detail or such a state of mind, but to realize the harmony between the sculptural elements which I exalt. Under such conditions, I am creating works that are durable and organized. I seek in my busts to attain a profound resemblance. For me they begin to live; I believe in the end I can hear their voices."

In this portrait the firmness of the rounded chin, the humorous tenderness of the mouth, the pride of the high-bridged nose, the thoughtful skepticism of the eyes, and the serenity of the broad brow are firmly portrayed. The beauty of the head is a beauty "wrought out from within . . . the deposit, little cell by cell, of strange thoughts and reveries."

Guelph Treasure Sold

Art collectors and museums from many lands, and especially from the United States, were represented in Frankfurt-am-Main, Germany, when the remainder of the Guelph Treasure, internationally famous art collection, formed 100 years ago by Prince Karl Anton of Hohen-zollern-Sigmaringen, was put on the auction block, according to a special dispatch to the *New York Times*. The best and largest part of this collection had previously been acquired by German and American museums.

The 220 pieces that remained were auctioned off in the Oppenheim Palace by the art firm of Hugo Helbinger, bringing for the most part very modest prices. These prices, reported the *Times*, "approximated with few exceptions the

previous estimates, but these had not been overwhelming, and the final dissolution of the Guelph Treasure—which in normal times would have been the art sensation of the year—was reduced to a very modest event."

Wood carvings and limoges enamels attracted the highest sums. Among the outstanding purchases were the following, with the mark quoted at 36.9 cents: German 15th century wood carving of the crucifixion, 1,450 marks; Italian Madonna and Child, dated around 1400, 860 marks; Swabian crucifixion wood carving, dated around 1500, 2,000 marks. A bronze male head of the thirteenth century brought 1,800 marks. While their prices remained low, the limoges enamels attracted much interest; "Pieta" by Jean Penicaud, sixteenth century, exchanged owners for 800 marks.

The Culture Dollar

The "cultural dollar," suggested as a new basis of economic valuation, was discussed by Joseph Mead, editor of the *Economic Forum*, in a talk before the American Art Dealers Association at its annual luncheon, at the Fairfax Hotel, New York.

The translation of artistic products, paintings and sculpture, books and music into terms of dollars and cents along with farm and commercial commodities, with their purchase value increasing steadily with the new demand resulting from the development of leisure under the National Recovery Act, is a logical step in national economics, Mr. Mead stated.

"In the past," he said, "the man of wealth had no need to weigh the value of a work of art beyond comparison with other similar works and his own desire to possess it. Art was a luxury, and he bought it as such. Under present-day conditions, however, the output of culture is becoming an integral part of life, which the average man demands to keep from being bored, as he demands clothes to keep him warm and food to keep him alive. And so, since he must budget his earnings to include food and clothing, he must also calculate his expenditures for culture. What will his dollar buy in the way of entertainment and education for his eye and ear? What must he pay for culture? Economics must determine that factor."

In response to Mr. Mead's address, Walter M. Grant, secretary of the American Art Dealers Association, asserted that the valuation of the culture dollar, in the field of the finer arts, could be estimated at approximately one hundred and seventeen cents, as compared with a value of one hundred cents in 1928. A fall of only seventeen per cent in art values has been noted in the past six years, he said. On the other hand, increasing demand for art works will not bring about a noticeable rise, due to the fact that rare antique pieces will still attract only the wealthy buyer, and the output of living artists in America and Europe is so much in excess of the demand that it would be hard to conceive of a day when the demand could not be met.

"Art prices," Mr. Grant said, "have always been the most stable in a succession of civilizations. The Roman connoisseurs who collected Greek and Egyptian antiquities paid prices similar to those paid by collectors in auction rooms and galleries today. Rembrandt kept himself bankrupt buying expensive Roman and oriental works of art. Sir Joshua Reynolds in a 'depression' period charged present day prices for a portrait and had no less than one hundred and twenty commissions in a year. And today auctions such as the Jacoby Schiff and the Thomas Fortune Ryan show that the sales value of a fine painting or rare piece of furniture is practically unaffected or actually stimulated by economic disturbance and that people are anxious to turn their money into something more permanent than stocks."

Sir David Murray Dead

Sir David Murray, distinguished Scottish painter, who started life as a business man but gave up his commercial career after eleven years to become a professional artist, died on Nov. 14, in London at the age of 84.

He had been a member of the Royal Academy since 1905 and was president of the Royal Institute of Painters in Water Color in 1917. He was knighted the following year. Two of his pictures, "My Love Is Gone A-Sailing," painted in 1884, and "In the Country of Constable," done in 1903, are in the National Gallery in London.

Manet and Renoir Contrast in Big Philadelphia Exhibition



"Portrait of Mlle. Bellio."
Painted by Edouard Manet in 1865.



"Les Baigneuses."
Painted by Auguste Renoir in 1885.

The exhibition of the works of Manet and Renoir being held at the Pennsylvania Museum of Art in Philadelphia until Jan. 1 is "nothing less than superb," according to Royal Cortissoz in the New York *Herald Tribune*. "Those who care for two of the most important figures in nineteenth century French painting will be amply rewarded for making the trip to see, as in a microcosm, what it was that they contributed to the subject," he continued.

The pictures for the exhibition have been drawn from museums and private collections in various parts of the country. Seven pictures have come from the Century of Progress Art Exhibition in Chicago. The Metropolitan Museum has sent four, the Museum of Modern Art three, the Worcester Art Museum two and the Toledo Museum two. Three pictures were released from the Renoir exhibition at the

Orangerie by the French government several days before its closing in order that they might be included in the present showing in Philadelphia. The exhibit fills three galleries and consists of more than fifty canvases divided almost equally between these two great Frenchmen.

The Renoirs begin with a self-portrait, dated 1872, when the artist was 31 years old, and, says Mr. Cortissoz, "all that is missing where Renoir is concerned is that company of late nudes which I venture irreverently to designate as standing for his 'parboiled period.'" Manet is represented by such outstanding works as the "Boy With a Sword" "En Bateau" and the famous marine, "The Alabama and the Kearsarge."

"The first and last impression received from this golden pair," points out Mr. Cortissoz, "is

the solidity and fundamental originality of their work. . . . Manet is, humanly speaking, quite passionless, just a great brush in operation. Renoir is a moving interpreter of the joy of life, Venetian in his sensuous handling of the lovely motives of this earth. . . .

"They are curiously differing types, Manet and Renoir. The first is direct, forceful, all for life as he sees it and beauty is with him, so to say, a by-product. Renoir is conscious of beauty and definitely pursues it, both in form and color. I cannot here demonstrate this detail by detail, with reference to this or that canvas. I can only point out that the Philadelphia exhibition makes the two men plain at full length, richly and memorably reflecting their leading traits. It would be a great thing if it could be repeated in New York."

St. Sophia Splendor

Masterpieces of ancient Christian art, which have long been hidden from view, have finally been unveiled in Istanbul. They are the mosaics from the mosque of St. Sophia.

The work of uncovering these priceless mosaics was begun two years ago by Dr. Thomas Whittemore, director of the American Byzantine Institute. After industrious cleaning and restoration, these sixth and ninth century works of art are now revealed exactly as they were created.

In a special article in the New York *Times*, J. W. Kernick reports that much more surface remains to be uncovered but that the area now bared "presents a wide expanse of extraordinary beauty and historic significance." Mr. Kernick was permitted to see the mosaics immediately after their drab covering of white wash and painted decorations, which pious Moslems spread over them, was removed. He described them in detail. The greatest ninth century mosaic was disclosed over the central Imperial entrance leading into the mosque. It represents Christ seated on a sumptuous jeweled throne. One hand is raised in blessing. The other is holding an open book on which is written in Greek, "Peace I leave with you: I am the light of the world."

To the left and right and slightly below the level of the head of Christ are two medallions, in one of which is the representation of

a woman, in the other that of an angel. At the foot of the throne an emperor kneels in obeisance. The figures of this group are done in glass and stone mosaics in a wide range of exquisite colors on a ground of gold.

"Two years ago," wrote Mr. Kernick, "the narthex presented a drab appearance. Today the early morning sun shining across the mosque through the nine great doorways is thrown up to the vault and reflected from it as from beaten gold. In the evening the setting sun enters through the windows of the narthex and reveals the mosaics in all their splendor."

From a Business Man

Words of wisdom for the contemporary artist come from "a plain business man" writing in the Glasgow *Herald*.

"It seems," he said, "that the artist forgets that we now live in a post-war period, when the dream of the average man is not to live in the big, gloomy terraces and mansions so beloved by our grandfathers, and in which great, dull oil paintings were at home. Now his dream is a little house in the country with walls that simply refuse to have anything to do with the dull, ponderous things so many of our artists still go on painting. When a good business man finds his trade leaving him he does not blame his patrons but finds out why they are going elsewhere, and, if he can, finds them what they want."

Great Germans

Examples of the work of Ernst Barlach and Georg Kolbe, contemporary German sculptors, have been added to the collection of the Germanic Museum of the Fogg Art Museum, Harvard University. Barlach, who remains firmly rooted in the traditions of his native land, is represented by a replica of his "Crippled Beggar," which is in the Katherinekirche, a XIVth century church in Lubeck, Germany.

The spiritual and material suffering of his native land is strongly felt and strongly denounced in his work, according to the Museum's *Bulletin*, for "Barlach creates a world of mystical sorrow and pain. His starved figures are apocalyptic creatures waiting patiently and uncomplainingly for destruction and salvation. Unlike the world of Dostoevski which was harsh and unsoftened by civilization, Barlach's world is a smoldering ruin left by a ruthless system."

Kolbe's reaction is the opposite to Barlach's. While Barlach portrays the sufferings and hardships of Germany, Kolbe, like Praxiteles, seeks refuge in ideal forms and moody day dreams. "The sentiment is gracious, mild and relaxed," continues the *Bulletin*, "with no suggestion of the intense inner emotionalism of Barlach. His works show endless variation of a single theme—the calm and peaceful representation of youths and maidens."

Benton and Lauren Ford Now in Metropolitan



"The Cotton Pickers," by Thomas H. Benton.

Two more contemporary American artists have found recognition at the Metropolitan Museum of Art—Thomas Hart Benton and Lauren Ford. Two paintings just added to the permanent collection are "Cotton Pickers" by Benton and "Piazza San Pietro" by Miss Ford, both acquired through the Ferargil Galleries of New York.

The Benton canvas was exhibited at the Century of Progress Exhibition in Chicago and is considered one of the artist's major works. It was painted three years ago when Benton was gathering material in the South for his murals in the library of the Whitney Museum of American Art in New York. A cotton field in Georgia with a group of Negro pickers com-

prises the subject. In style and color it is typical of the artist.

This painting also represents his versatility in portraying the customs, atmosphere and landscape of various sections of America, rendered with a feeling particularly indigenous to each area.

Lauren Ford, daughter of the late Simeon Ford, first won notice with a landscape exhibition at the Ferargil Galleries seven years ago. Many of her paintings, gay in color, depict Italian scenes with children at play. "Piazza San Pietro" was executed in Italy last year. It is characteristic of her highly personal style, in which the real scene is combined with charming fantasy.

Living Art

The sixth anniversary of the Gallery of Living Art of New York University, in Washington Square the city's oldest museum of new art, was observed on Dec. 9 with a showing of sixteen new pictures.

Mr. A. E. Gallatin, the founder and director of the Gallery, feels that its value as a world center for representative works of modern artists has constantly increased since its opening due to the attitude of several European countries toward modern art.

Russia, he said, which regards art as "bourgeois" has virtually forced all artists except designers of political posters to leave the country, and Germany, under Nazi rule, has crowded out all painters of Jewish blood, and has even burned works by Matisse and Picasso in the belief that they were Jewish.

In Mr. Gallatin's opinion there is now more real interest in modern art in America than in any European country. Although the museum keeps no records of attendance, it reports that a large number of visitors have viewed the pictures in the last few years, including students from other universities.

The Gallery of Living Art is said to be the only permanent collection devoted exclusively to twentieth century art in the world. The collection now includes the works of 64 artists.

The pieces which have just been added to the collection comprise: a bas-relief, "Vase," and a gouache, "Head," by Hans Arp; "Mlle. Pogany," in pencil, by Constantin Brancusi; "Illustration for Zola" and "Zinnias," water colors, by Charles Demuth; "Water Tank," water color, Arthur Dove; two still lifes in oil by Juan Gris; "Construction," oil, Jean Helion; "Composition," gouache, Jacques Lipschitz; "Summer," "Maine Coast" and "Coast of Maine," water colors, by John Marin; "Seated Woman," in pencil, by Henri Matisse; and "Composition," oil, by Piet Mondrian.

The Factory His Theme

The first exhibition in New York of paintings by Valenti Angelo, young San Francisco artist is being held at the Ferargil Galleries through December. Angelo, who went to art school only one night and left before class was over, was born in Massarosa, Tuscany, in Northern Italy. He came to this country at the age of seven and went to work in a factory while still a child. Most of his life has been spent in different industrial plants, and it was here that he gathered a knowledge of machines and gained the sympathetic understanding of workmen portrayed in his work. Angelo's paintings are a curious mixture of dream-like substance and the stark every-day factory world. Of himself he said:

"It has only been the experiences I have had at an early age that have motivated my work. I like factories. They are the symbols of our time. I believe the artist living in our civilization today should know and feel the things around him and so express them. American art should spring from the American soil. I do not believe in any ism or school in the arts, but believe in the inner urge of the artist."

Suzanne Duchamp to Exhibit

Suzanne Duchamp is having her first one-man show in this country at the Delphic Studios, New York until Jan. 1. It consists of water colors. She is a Parisian artist of note and is the sister of the famous Jacques Villon and Marcel Duchamp. M. Duchamp is now in this country, having brought the Brancusi exhibit to New York, and he has supervised the hanging of Miss Duchamp's works.



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Five Centuries

Before the "Five Centuries of Art" exhibition was installed in the Los Angeles Museum as a loan from the Wildenstein Galleries of New York, a bitter controversy was precipitated. Certain local art dealers and civic organizations objected to the show on the grounds that the public art museum was not the place for a "foreign" dealer from the East to hold an exhibition from which sales might be made. Others pointed to the valuable educational lesson which such a fine display of paintings would provide, and to the impetus it would give to art appreciation.

Fortunately for the unbiased Los Angeles art lover, the objectors were over ruled and the exhibition was opened to a most appreciative public on Nov. 25. More than 5,000 visitors flocked to the museum on the opening day, although a mere 500 would have been considered an encouraging response. On the first Sunday, a record crowd of 14,000 milled through the three galleries which house the 56 paintings having a monetary value of \$3,000,000. Evidence of the public's great interest is the fact that a second edition of the 64-page catalogue will be required before the close of the exhibition on Dec. 31.

Beginning with the "Coronation of the Virgin" by Mariotto di Nardo, an artist who marked the end of the Giottoesque tradition in Florence, the exhibition contains many of the great names in the history of art. Two of the paintings come from the recent Century of Progress exhibition—"The Nativity" by the sixteenth century Sandro Botticelli and "Wheat Field" by the nineteenth century Vincent Van Gogh. On the cover of this issue of THE ART DIGEST is reproduced "Virgin and Child in a Landscape" by Jan Gossart, called Mabuse. This Flemish painter was born in Maubeuge about 1472 and died in 1535. In 1508, he accompanied his patron, Philip of Burgundy, to Rome, Florence and Verona, and the influence of Italian art became a dominant feature in his later period.

Other highlights in the collection are: "Portrait of a Member of the Contarini Family" by Titian, "Canale Grande" and "Piazza San Marco" by Francesco Guardi, "Portrait of Erasmus" by Hans Holbein, "Warrior Putting on His Armor" by Rembrandt, "Portrait of a Man" by Frans Hals, "The Music Lesson" by Gerard Terborch, "The Game of Cards" by Pieter de Hoogh, "Portrait of Queen Marie Anne of Austria" by Velasquez, "Portrait of Don Miguel de Azanza" by Goya, "Portrait of the Comtesse de Courbuzon" by Largilliere, "Pleasures of Summer" by Watteau, "The Young Dancer" by Lancret, "Portrait of Mme. de Chateauroux" by Nattier, "The Prince of Wales" (later King George III) by Louis Tocque, "Portrait of a Boy" by Chardin, "Portrait of Mme. de Pompadour" by Boucher, "Jeune Femme en Flore" by Greuze, "Portrait of Rosalie Fragonard" and "Les Delices Maternelles" by Fragonard, "The Shepherd" by Hubert Robert, "Portrait of a Lady" by David, "Portrait of Princess Belozersky" by Vigée Lebrun, "Environs of Naples" by Corot, "Women on the Beach" by Manet, "The Road on the Farm" by Monet, "Vase of Roses" by Renoir, "Foyer de Danse in the Opera" by Degas, "Landscape in Brittany" and "L'Appel" by Gauguin, "La Pere Tanguy" by Van Gogh, "Monkey and Indian" by Rousseau, "Nude" by Matisse, "Landscape in Sarany" by Derain, "Harlequin" and "The Eggs" by Picasso, "La Pendule" by Cézanne.

"Los Angeles is invited to watch a continent grow up" is the way Arthur Millier of the Los Angeles Times opens his review of

Mora Depicts Self as He Will Look in 1953



"Mr. and Mrs. Mora in 1953," by F. Luis Mora.

Putting his brush forward twenty years, F. Luis Mora has included in his one man show at the Grand Central Art Galleries a double portrait of the artist and his wife as Mr. Mora (born in 1874) believes they will look in 1953. It shows the wife, white haired, knitting beside Mr. Mora's easel, and the elderly artist, baldheaded at last, working with brush in hand. Also included in the exhibition are two other portraits of Mrs. Mora, one painted twenty years ago when she was a young woman, the wife of Ray Safford, and the other dated today. These three portraits

record a long friendship which resulted only recently in marriage.

While most of the canvases in the show are recent, one is dated 1907 and marks Mr. Mora's start on his career as a National Academician. It portrays the members of the academy jury of that year, the first jury on which the artist ever served. It depicts a number of well-known artists, some now dead.

The present exhibition is the first one-man show Mr. Mora has held in New York in several years. He has been working in seclusion in his beloved Connecticut hills.

the exhibition. "This is history more true than historians write," he continues. "Historians write after the event, but painters are the unconscious preservers of the spirit of their age. . . ."

"The tumult and the shouting of history is not in the pictures. That is the background against which the artists worked and it is woven into the rhythm of their lines, the texture of their paint. Holbein had all the time in the world to create his miniature perfection. Van Gogh, feeling his world going to pieces about him, flung the paint on in whirls of color.

"In the middle of the procession is an episode to which the exhibition gives a whole gallery—eighteenth century France. Here, in one room, are nineteen pictures painted for people who were destined to lose their heads. Charming, pretty, flattering pictures they are, of people so cut off from the rough and tumble of life that they thought life was a matter of dancing to viols, making light love, turning epigrams and playing at shepherd and shepherdess. . . ."

"Finance ministers were feverishly hunting taxable wealth while the pretty ladies and gentlemen of these French portraits played their pretty games. And it gives one a funny feeling to think that these—of all the pictures in this pageant of five centuries—are just the ones which ninety out of a hundred of our own well-to-do people like best to hang on

the walls of their imitation eighteenth-century homes."

Ernest L. Tross, doctor of the history of art, writing in the catalogue foreword, stressed the importance of an understanding audience in cultural development: "The Old Masters," he wrote, "did not paint for art historians, and the modern painters do not paint for art critics. Both painted to make our life more beautiful and to give it greatness. To make a time artistic, it needs more than the productive artists. It also needs an appreciative audience. Only the intimate contact between art and the public gives a certain period or a certain people cultural importance. If this contact is missing, nothing great on a larger scale can be produced. If you want to take part in the cultural development of our time become an active member of this understanding audience."

Polish Woman Models Mussolini

Marie Lednicka, a well known Polish sculptor residing in Italy, has just completed a bust of Mussolini, ordered for the new Italian transatlantic liner "Oceania." Il Duce sat for the portrait in the course of several days. Previously Madame Lednicka executed a bust of Princess Marie of Piedmont, wife of the Crown Prince of Italy, for placement on board the liner "Conte di Savoia."

New York Criticism

[A great deal of what is written by art critics consists of perfunctory accounts of exhibitions that fail to interest the writers. Now and then, when the New York critics present positive views, THE ART DIGEST tries to epitomize them in this department.]

Biddle and Speakeasies

Speakeasies, which will probably exist as long as the government allows legal dealers to rob the public, are portrayed by George Biddle in his current exhibition at the Rehn Galleries. Along with the rest of the critics, Helen Appleton Read of the *Brooklyn Eagle* saw their value as pictorial documents of the dry era. "Biddle's gift for seizing upon the typical and yet humorous aspect of a subject," she wrote, "has stood him in good stead in this case. The speakeasy is depicted as a place we all enjoyed. Frequenters and owners, anecdotes and situations, are seen as colorful and humorous. . . . In view of their outstanding interest as documents it seems almost precious to talk about their quality as works of art. But their reality depends entirely upon Biddle's interpretive powers and his ability to organize his material into compact anecdotal patterns."

Carlyle Burrows of the *Herald Tribune*: "These paintings are but lightly touched with color, somewhat febrile in key, but are full-charged with character and humor. . . . Biddle has set down scenes which should prove interesting to later generations, as they scrutinize the events of the last decade. Though his work may not satisfy the full literary requirements of historical documents, they should stand as entertaining illustrations of the tempo of a glamorous period."

Brancusi the Puzzler

Edward Alden Jewell of the *Times* termed the exhibition of the abstract sculpture by Constantin Brancusi at the Brummer Gallery as being "hard on realists but highly pleasing to the imaginative." He further stated: "Brancusi, though he has puzzled the world for about two decades, raises issues that, in themselves, are not half so taxing. Brancusi's sole

sculptural interest lies in abstraction; and abstraction, while it may often be peculiarly hard to get at, is predicated upon a definite and universally employed principle or premise. It may almost be said that we cannot speak without uttering abstractions, while the eye is continually reporting to the mind these everyday phenomena."

Henry McBride of the *Sun* was as interested in the behavior of the crowd viewing the show as he was in the sculpture. "The feeling," he said, "that Brancusi was a rare and precious person and that his art was rare and precious, too, has gained a wider credence, and so it was only necessary to open the doors to the show to have a great many people enter in, and behave in the gratefully awed manner of persons fully aware that they are confronted with exceptional works of art."

The exhibition revealed "a certain unconscious pathos" to Royal Cortissoz of the *Herald Tribune*. "As a rule," he continued, "we are confronted not by an intelligible interpretation of life but by an arbitrary bit of form which might wear almost any title as well as the one given to it. Brancusi is a thorough draftsman. He can polish up a piece of bronze until you can use it as a mirror. But the only pertinent comment is the pathetic—what of it?"

Dali's Frozen Nightmares

In viewing the exhibition of Salvadore Dali, arch-surrealist, just closed at the Julien Levy Gallery, Lewis Mumford of the *New Yorker* said: "These pictures by Dali are as inexplicable as a dream; they may mean nothing and they may mean everything. Unlike the sentimental painters who represent dreams as misty and delicate, Dali shows them hard and as severely realistic in surface as dreams often are. . . . This dream world was never unreal, but it was always evanescent. Dali does not permit the dream to dissolve; his pictures are, as it were, frozen nightmares. It would be intolerable to look at them if one could not also smile, and if one did not suspect that the madman who painted them is grinning at us, too—a little impudently, like a precocious school boy who has mastered a new obscenity."

Dali's weirdness gave Carlyle Burrows of

the *Herald Tribune* an impression of being "strange, eerie and at times, disturbing. . . . Not unlike Pierre Roy, another surrealist who has impressed many here as in France, he is extremely fertile in ideas; but his implications are more subtle than others of this type and his psychological undercurrents more pronounced. These pictures, including several delightful miniatures, must be seen to be comprehended fully."

Schnakenberg Finds Subtlety

A new phase in the art of Henry E. Schnakenberg was noted in his exhibition of oils and water colors at the Kraushaar Gallery by Edward Alden Jewell of the *Times*. "This artist's development is consistent," he wrote, "each show revealing the steps he has taken toward a realization of his own painting aims. . . . In much of Mr. Schnakenberg's most recent painting one perceives an increased subtlety in brushwork; the sort of subtlety that long ago appeared in certain charming water-color studies, and that is beginning now to bring to his work in oils an augmented richness and depth."

Concerning Schnakenberg's landscapes Royal Cortissoz of the *Herald Tribune* said: "He is at peace with nature, understands her structure and her moods, feels her beauty and authoritatively interprets it. If he had made a group of just his landscapes alone he would have given the best account of his unquestionable talent."

Praise for Angna Enters

Angna Enters, versatile dancer, who first started as an art student and then turned to the more profitable profession, has just held an exhibition of paintings at the Ehrlich Galleries. Besides her dance themes and costumes, she has also rendered impressions of her travels through Spain, Morocco and other parts of Europe. Finding "humor and versatility" in the artist's themes, Margaret Breuning of the *Post* said: "The titles do not indicate the facility of her fluent brush, the ingenuity of her compositions or the fecundity of her imagination. There are seventy-two items included in this unusual exhibit, but not one seems forced or trivial, each has its special charm of interpretation, its beauty of color pattern, its arresting vividness of swift, personal expression."

Although "she has called upon the resources of modern French art," Miss Enters, according to the *Sun*, has brought to this fascinating work so much of her own taste and artistic thought, that the exhibition represents a distinctly personal triumph."

"Primeval Strength"

The paintings of Eugene Higgins, shown at the formal opening of the Fifth Avenue Branch of the Grand Central Galleries, received a favorable criticism from Margaret Breuning of the *Post*. "The impression received," she wrote, "is that of the unfolding of some epic of primitive peoples, their unending battle with the elemental forces of nature, their patient struggle in a world too complex, too difficult for their simplicity and defenselessness."

"These turf diggers, timber men, peasants and 'cliff women' have something of the primeval strength of stature of our faraway primordial ancestors—peoples who were nearer the supernatural than we are with our blunted senses, whose physical powers were greater than ours as well as their capacity for dogged, unquestioning acceptance of fate. . . . We feel the wind from the gusty, ominous sky, the beat of rain, the sting of cold, through the artist's powerful statement. Mr. Higgins has been clearing up his palette from its former turgid depths for

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several years. Now it glows in rich harmonies of provocative color patterns."

[A reproduction of one of Mr. Higgins' newest water colors appears on page 5 of this issue of THE ART DIGEST.]

Mrs. Potter's "South"

Bertha Herbert Potter's paintings of the South at the Morton Galleries caused Cortis of the *Herald Tribune* to write that, in addition to "a recorder of the picturesque, Mrs. Potter is a capable painter, who besides reading character into her figures is adept at subtle effects in outdoor atmosphere and has otherwise a warm feeling for her work. Her painting is easy and fluent and her color, notably in her spontaneous and attractive flower subjects, is freshly felt."

Malcolm Vaughn of the *American* found that Mrs. Potter has made "considerable technical progress" since her last New York exhibition. "There is more strength in her color," he said, "more ease in her drawing, more skill in her brushwork and more depth in her general treatment of values."

Find Gold Among Dross

Fifty paintings by Americans were exhibited at the Montross Gallery until Dec. 9. Although some of the artists are known in the local art world, most of the exhibition was the work of newcomers. Of these younger artists, Edward Alden Jewell of the *Times* said: "The work here assembled is diversified and, quite naturally, uneven. Many of the young painters haven't yet found their stride, and several parade the badge of discipleship to well-known teachers. Much hard and serious work lies ahead of them if they are to reach their respective goals. In the other hand, not a few of the canvases indicate original thinking and fresh technical exploration."

Carlyle Burrows of the *Herald Tribune* took note of the developing promise of some of the young men and women: "On the whole the figure painters make the best contribution, Charlotte Blass and Elsa W. Bley, with deft, warm-keyed characterizations and Dorothy Landow with others, her 'Boy' being notably good-natured and personal in style."

Holzhauser's Lighter Hand

Emil Holzhauser's new water colors at the Milch Galleries showed a marked improvement of brushwork, according to Edward Alden Jewell of the *Times*. "He still paints broadly," he said, "yet much of the old heavy-handedness has disappeared. Beyond that, it is hard to determine precisely what has happened. But in the process of change a sense of greatly augmented inner strength emerges, to challenge the visitor's attention and stir a quiet response."

Margaret Breuning of the *Post* also remarked about this improvement: "He indicates that he is freeing himself from clichés that had been gaining upon him, and is finding a freer, more personal idiom of expression. . . . He conquers his tendency to aridity and formula in a surprising degree. The variety and interesting relations of his color pattern, the freshness of his conceptions and their personal development make a pleasing impression. His interest in resolving complicated design into harmonious unity is still evident, but it serves as an armature for his artistic ideas and not as an end in itself."

Swansea Gets Brangwyn Panels

The famous Brangwyn "British Empire" panels, designed for the House of Lords and about which so much controversy has taken place, have been presented to the town of Swansea.

Critics Find Joy in Jerome Blum's Color



"Madonna and Harbor," by Jerome Blum.

Jerome Blum's exhibition at the Delphic Studios pleased Lewis Mumford of the *New Yorker* because of the contrast with the popular "darkened palette and twilight tones now spreading everywhere." "There is a special pleasure in coming once more upon strong juicy colors and pure daylight," he said; "it is like escaping from an old-fashioned country parlor into the open air. . . . His painting plainly expresses a delight in the tactile and visual quality of things; it states, with utmost clarity, this bower is red and velvety, that pear is green and metallic, yonder landscape can play a duet with a bowl of flowers in the window. These pictures have life, in the special sense that they are at the other end of theoretic, programmatic, and literary painting; the feel-

ings and sensations they convey are those purely visual ones in which painting itself must periodically bathe and renew itself. The vigorous coherence of these landscapes and still-lives exhibits a health and a lustiness and a firm grip that promise well for Blum's future work."

Helen Appleton Read of the *Brooklyn Daily Eagle*: "The gorgeous and fearless use of color has a vitality that is nothing less than tonic. This gives his canvases a personality and reality that far exceeds their obviously decorative charm, which latter quality is considerable."

"Mr. Blum is very successful in his arrangements of colors and textures. The vitality of his compositions is almost as dependent upon the variations of tone and surface as it is upon the zest for life that permeates them."

Frick Museum

Actual work has been started on turning the Frick mansion into a museum to house the famous Henry C. Frick collection. A steam shovel is at work in the court, which will be converted into an inclosed entrance, and 175 men have commenced to dismantle the kitchens and bathrooms. Dr. Frederick Mortimer Clapp, executive director of the museum, has not stated when the museum will be open to the public, but it is believed the date will be early in 1934.

"We intend," said Dr. Clapp in the *New York Herald Tribune*, "to leave the home, in so far as is possible, just as it was when the Frick family lived in it. We believe that America already has a sufficient number of formal museums where the public looks at things through glass cases. Even the formal museums are moving away from formality and are going in for period rooms. We have decided to preserve the Frick home as an example of a dwelling place of a man of means at the beginning of the twentieth century. In time, you see, the house itself will become of incalculable historic value. We will keep the atmosphere. It isn't a vast museum. It is a home containing magnificent French, Dutch and Spanish paintings, Italian bronzes and Chinese porcelains."

Rio Grande Painters

A group of New Mexican artists—Charles Barrows, Eleanor Cowles, Anne Stockton, James S. Morris, Gina Schnauffer, Paul Lantz, E. Boyd Van Cleave and Cady Wells—have formed an organization, the Rio Grande Painters. The biographical catalogue states that the association "is composed of painters bound together mainly by a preference for the Southwest, both as a place of residence and a perpetual mine of paintable material. No common aesthetic standard or technical similarity exists in their work, hailing as they do from all parts of America and claiming totally different instructors."

The group's gallery is in the center of Santa Fe, at 129 Palace Avenue, the same street on which is located the Palace of the Governors, now a state museum, and the beautiful Museum of New Mexico. The first two shows have aroused considerable comment. The exhibitions will vary monthly, and at least two selected shows will be placed on tour.

THE FIFTEEN GALLERY

37 West 57th Street, New York

Paintings by

CHARLES A. AIKEN

December 26 to January 6, inclusive

'Dead Hand' Jarred

The Art Institute of Chicago is undoubtedly the first museum in the United States that has reorganized all its collections and memorial rooms and is hanging its pictures in chronological order. This is the result of the success of the Century of Progress Art Exhibition in the hanging of which a clear and lucid presentation of the history of painting was obtained as well as comparison of the works of a single master.

Realizing the importance of such an arrangement, the trustees of the Art Institute decided to rehang the galleries of painting by historical sequence for the period of a year. Before this step could be taken it was necessary to obtain permission from the donors of the memorial rooms or from their families, who generously complied.

The museum's *Bulletin* says that the "public owe a great debt to these donors and families of donors, who, in spite of the memorial character of their gifts or their bequests, have set their personal wishes aside in favor of so remarkable an educational experiment. In the past the American art museum has suffered much from having to house certain collections which had been accepted in entirety for perpetual exhibition. So happy was the struggling young gallery only a little while ago, that it eagerly agreed to any terms by which a collection passed into its hands. . . . Often, the gift was accompanied by a certain definite prohibition against change. The pictures were to hang together in a single gallery or series of galleries. They were not to be mixed with outsiders, nor were intruders allowed to enter their domain.

"In certain extreme cases the owner's library, where they had hung, was taken down, board

by board, and set up in the museum and the pictures put back on their walls."

Restrictions such as these have resulted in making the typical American museum a confusing problem to the visitor. In a large museum there may be several collections walled off from the rest of the galleries and from each other, thus causing private memorial rooms with a heterogeneous collection to alternate with more consistent displays.

With the new plan, however, the continuity of painting will be made obvious to the visitor and he also will be afforded the value of comparison. Water colors and drawings at the Art Institute will be hung in all the corridors so that from the painting galleries the visitor may walk out and find the same artists and their contemporaries in other mediums.

The significance in this rehang of exhibits, says the Art Institute's *Bulletin*, is that "through it, almost at a stroke, The Art Institute of Chicago joins the great museums of the world."

Fifty Water Colors

A trend toward a new interest in subject matter by artists is said to be reflected in the group of fifty water colors by Americans, which the College Art Association has assembled, and which is now being exhibited at the Newark Museum until Jan. 1.

Much of the work is shown for the first time and is representative of the best known artists who employ the modern idiom. Among the artists whose pictures are being shown are John Steuart Curry, Chares Burchfield, Richard Lahey, Leon Kroll, John Loneragan, Edward Hopper, Georgina Klitgaard, Sanford Ross, Reginald Marsh, George Luks, "Pop" Hart, Emil Holzhauer, George Pearce Ennis, Glenn Coleman and William Zorach.

Adams Honored

Another honor has come to Wayman Adams, famous American portraitist who has had three presidents as his sitters besides a regiment of other famous Americans. He has been awarded the Gold Medal for Merit of the Holland Society, that historic organization composed of the descendants of the old Dutch settlers. He is the first painter to be so honored. Last year Lorado Taft, the sculptor, received the medal.

The decoration was bestowed on Mr. Adams at a dinner at the Hotel Astor, New York, the speech of presentation being made by William Van Wyck, a trustee of the society. After the dinner the guests saw the moving picture, "The Making of a Portrait," showing Mr. Adams painting Frederick Van Wyck, another member of the society. The film was made by the Metropolitan Museum of New York for the instruction of students and art clubs, and is the result of a two and a half hour sitting by Mr. Van Wyck. The subject, who is 80 years old, is the author of "Recollections of an Old New Yorker," brought out a year ago.

The members of the society, therefore, were able to apply the acid test to the work of Mr. Adams, for they saw him in the film painting the features of a man known to all of them and who was present.

Mr. Frederick Van Wyck is something of a portraitist himself, using words instead of pigment. He has produced a portrait of Mr. Adams at work, which *The Art Digest* is privileged to print for the first time. Here it is:

"Mr. Wayman Adams' positions while painting differ from any painter I have ever seen. He acts more like a skilled swordsman in mortal combat, his brush held in his right hand instead of a foil; he surveys his antagonist, the white canvas, lunges forward with only his side exposed to the enemy, never allowing his enemy the chance of seeing his full chest as a target.

"He bends his right knee, leaving his left leg stretched behind him so he can withdraw from his charge on the canvas with the agility of a cat, and surveys the effect of the last bit of color he has placed there and contemplates its effect and where he will put the next stroke. Thus he moves with the sure stroke of the master of his art without the least lost motion, thereby allowing him to accomplish so much in such a short time.

"Intense concentration and avoidance of friction accomplish wonders and Wayman Adams has both to a marked degree."

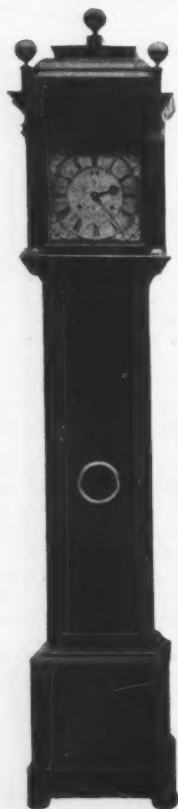
Modern Religious Paintings

C. Bosseron Chambers, noted American painter of religious subjects, is exhibiting eighteen canvases at the John Levy Galleries, New York, until Jan. 1. The artist, whose works are to be found in many Catholic churches and institutions, aims to interpret characters and episodes in Biblical history in the modern idiom. He does not use living models for holy personages, and has reverted to the devotional painting of the Renaissance for inspiration.

Exhibit of Etchers' Society

The seventh annual exhibition of the Philadelphia Society of Etchers continues at the Grand Central Galleries, New York, through December. This year the gift print is by William Auerbach-Levy and is entitled "The Tal-mudist." Some of the exhibiting members are: John Taylor Arms, James E. Allen, Frank W. Benson, George Elbert Burr, John E. Costigan, Eugene Higgins, Philip Kappel, Martin Lewis, Margery Ryerson, and Albert Sterner.

THE WETHERFIELD COLLECTION OF ENGLISH CLOCKS



SEVERAL beautiful clocks are now being exhibited from the famous collection which was acknowledged to contain the finest examples of the horologist's art.

Catalogue on request

Joseph Knibb, Hanslop.

Ebony, long case, month clock, striking on two bells, corresponding with Roman numerals. Height 8'-1", dial 12" square. Date about 1705.

Vernay

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LONDON,
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Historic Silver and Fine Tapestries Feature McCormick Sale



*Gilded Silver Soupière en Plateau, by
Martin Guillaume Biennais, Paris.*



*Cromwellian Silver Cauldle or Posset Cup, by
Andrew Moore, London, 1657.*

A dazzling array of gilded silver, including notable pieces from the Prince Demidoff and other famous private collections and particularly the historic 1600-piece Napoleon-Borghese service, adds to the magnificence of the collection of the late Mrs. Rockefeller McCormick of Chicago, which will go on exhibition at the American Art Association-Anderson Galleries on Dec. 28, prior to its dispersal the afternoons of Jan. 2, 3, 4, 5 and 6, by order of the Chicago Title and Trust Company, executor. Coming from Mrs. McCormick's Lake Shore Drive mansion, the collection also consists of superb tapestries; oriental rugs, an outstanding group of fine antique laces; Italian, French, and English period furniture; semi-precious mineral carvings and other art objects.

The Napoleon-Borghese service, which attracted so much attention when on exhibition at the Art Institute of Chicago in 1924 and 1932, is the work of the celebrated Martin Guillaume Biennais and Jean Baptiste Claude Odier, famous silversmiths to the Emperor, and other prominent craftsmen of the period. Weighing upwards of 11,700 ounces, it was executed after the designs of Percier and Fontaine, the architects who with Prudhon and Thomire were largely responsible for the style which at that time permeated every capital of Europe. This service was originally owned by Pauline, sister of Napoleon I, and her husband, Prince Camillo Borghese, and bears the Borghese arms. The tradition is that the major part of the service was ordered as a gift by Napoleon for his sister and brother-in-law. It was offered at public sale in 1892 in the Borghese Palace, Rome, where it was bought en bloc by Prince Baucina, in whose possession it remained until purchased by Ercole Canessa, who sold it to Mrs. McCormick.

A typical piece is a gilded silver soupière en plateau by Biennais, a magnificent urn of oval form, rising from an oval plateau with leonine feet, the handles composed of winged Hermes and the domed cover surmounted by a figure of Ceres. On the cover and plateau are engraved the Borghese arms, and underneath is engraved the legend "Biennais Offevre de S. Mts. L'Empereur et Roi à Paris." It also bears the Paris poicon of the period and Biennais' stamp, an ape and a "B" on a shield. The urn weighs about 372 ounces.

There are other silver treasures in the McCormick collection aside from the Napoleon-Borghese service—for example, a pair of George III gilded silver wine coolers designed by the great John Flaxman and made by Benjamin and James Smith in London in 1810. The entire silver service of Prince Nikolai Demidoff was exhibited in 1823 at the Luxembourg, then called the Musée des Arts Modernes au Luxembourg. The two outstanding silversmiths active during the reigns of George II and III, Paul Lamerie and Paul Storr, are represented in the seventeenth and eighteenth century English silver.

An exceedingly rare Cromwellian item is a silver cauldle or posset cup with cover by Andrew Moore, London, 1657. The exceptional rarity of English silver of the Commonwealth period is attributable to the religious fanaticism at that time, when a tremendous amount of church and other silver plate was deliberately melted down as too worldly to suit the puritanical ideas of the Zealots who then controlled England. Added to this was the impecunious condition to which many families were reduced by civil war. The Wor-

shipful Company of Coach Makers in London possesses a standing cup by this silversmith.

The tapestries furnish another feature of the McCormick collection. These include several Tournai Gothic examples of about 1520. Possibly outstanding in this group is the Tournai Gothic verdure tapestry, which Dr. Phyllis Ackerman attributes to the atelier of the Poissonier family of Tournai. This, together with two companion Tournai hunting tapestries, also about 1520, were on exhibition at the Art Institute of Chicago, 1923-32. An interesting Tournai (or Oudenaarde) millefleurs tapestry, after Antoine Fierret, the "Four Proverbs," is placed at about 1525. Antoine Fierret was the son and pupil of Pierre Fierret, the famous tapestry designer of Bruges and Tournai, who became in 1483 Master of the Tournai Guild of St. Luke, the corporation of the tapisseries. Dr. Ackerman is responsible for intensive research work concerning the Fierrets.

The sixteenth century contributes fine examples of the Flemish Renaissance tapestry art. The seventeenth and eighteenth century Brussels tapestries are also outstanding items in the catalogue.

Albright Heads Chicago Group

The Chicago Society of Artists, at its recent annual meeting, elected Ivan Le Lorraine Albright, president; Clara MacGowan, vice-president; Kathleen Blackshear, secretary, and George Lusk, treasurer. The new directors are Gustaf Dalstrom, George Melville Smith, Malvin Marr Albright, Flora Schofield and Laura van Pappelendam.

Robert Chanler's Art Library

Five hundred volumes from the library of the late Robert W. Chanler have been added to the library of the Museum for the Arts of Decoration at Cooper Union under the terms of the noted mural painter's will. They supplement a collection of books on eighteenth century decorative arts given by Miss Sarah and Miss Eleanor G. Hewitt.

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Foreign Born Americans Take All Prizes at Worcester Show



"Girl Before Mirror," by Nicolai Cikovsky. First Purchase Prize and \$500.



"Landscape," by Henry Mattson. Awarded Second Purchase Prize at Worcester Exhibition of "American Paintings of Today."

The first purchase prize of \$500 at the exhibition of "American Painting of Today," being held at the Worcester Art Museum until Jan. 15, was awarded to Nicolai Cikovsky for "Girl Before the Mirror." Henry Mattson's "Landscape" won the second purchase prize and Simka Simkhovitch's "Yellow Flowers" achieved third place. An honorable mention was voted to Julius Bloch for "The Cellist." The three prize winners will enter the museum's permanent collection.

A strange side light on American art is revealed in the fact that none of the prize winning painters is American born. Cikovsky was born in Russia, Mattson in Sweden, Simkhovitch in Russia and Bloch in Germany. The 130 artists, each represented by one canvas,

came mainly from the East, although other sections are represented by able painters. "All schools of thought are represented in the exhibition," writes Francis Henry Taylor, the museum's director. "There has been no attempt to take sides with the modernists or the conservatives. Each picture has been selected by a committee of the museum staff on its merit, without thought of party or propaganda. The artists are brought together from all parts of the country."

In an address at the opening of the exhibition on "Have We an American Art?" Edward Alden Jewell, critic of the *New York Times*, pointed out the increasing independence of American art. He warned that "it isn't by excluding foreign art, or by building dis-

criminatory tariff walls, or by blatantly proclaiming American artists are by divine right the best artists on earth, that progress can be made." The development of American art, he said, has reached a point where it is "honestly and unpretentiously native."

Composing the jury responsible for the prize awards were: Frank C. Smith, Jr., representing the trustees of the museum; Francis Henry Taylor, director, Perry B. Cott, associate curator; Henri G. Marceau, assistant director, Pennsylvania Museum of Art; Jere Abbott, director, Smith College Museum of Art.

If this display achieves success it will be turned into a biennial event, causing the Worcester exhibitions of American painting to rank along with other great national shows.

Religious Art

That the Catholic Church may resume its traditional role of a great patron of contemporary and national art is the object of the Andrea Art Guild of Hartford, Conn., an association of Catholic priests and laymen under the direction of the Rev. Andrew J. Kelly, rector of the St. Anthony Padua Church.

Widely known as a discriminating collector and a firm friend of contemporary artists, Father Kelly, according to the *New York Sun*, hopes that the Andrea Art Guild will promote general aesthetic appreciation, as well as encourage the artist to produce reverent, yet modern, conceptions in the field of religious art. Several means of achieving this end are already being employed. The guild has obtained gallery space in Hartford in which it will hold monthly one-man exhibitions. Not limited strictly to religious paintings, these exhibitions will include prominent artists who will be invited in the hope of stimulating interest.

Father Kelly is convinced that many well-known artists have painted works of great religious power and significance, but hesitate to exhibit them because they fear adverse criticism on a charge of sentimentality. The guild hopes to commission such men to create distinctly religious picturizations. Technical excellence and true artistic merit will determine the selection of the artists in whom Father

Kelly hopes to create "an escape from the stereotyped still life which so frequently dominates the conceptive power of the American artist."

"The Andrea Art Guild," he explains, "aims to offer a patronage which does not dominate the artist. We recognize his canons and wish to guide him through ours. We understand art canons and would help the artist to understand religious canons. Such a new deal for religious art cannot help but have far reaching social and aesthetic importance for our country, we believe."

Father Kelly will also bring into practical application his theory of the therapeutic value of art. Selected groups of paintings will be loaned to hospitals and sanatoriums.

Jo Davidson Back

Jo Davidson, American sculptor who resides in Paris, has just returned to this country. He is showing a group of portraits in bronze and polychromed terra cotta at the Knoedler Galleries, New York, until Dec. 24. Among the subjects are: John Erskine, Mahatma Ghandi, James Joyce, the Hon. Wellington Koo, William Paley, Charles S. Payson, Mrs. Harry Payne Whitney and the late Harry Payne Whitney.

Elsewhere in this issue is a reproduction of the piece of sculpture by Mr. Davidson in the Whitney Museum Biennial.

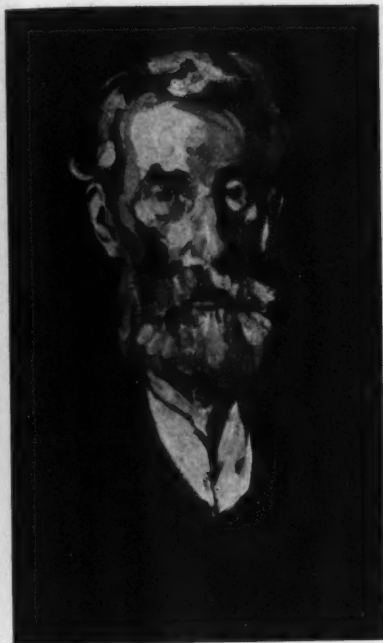
Hard on Copyists

Before the memorable year of 1929, the copyists of the Metropolitan Museum used to get more for a week's work than Rembrandt, Velasquez or Sir Joshua Reynolds made in a month. Rembrandt received \$640 in Dutch guilders for the "Night Watch," and it took him several months to do it. This sum was often topped in a week by the copyists in the days before the depression. Copies that used to bring from \$150 to \$200 can scarcely be sold now for \$50.

Maximilian Nogida, the dean of the copyists, set up his easel for the first time in the museum 38 years ago. "You might almost say," remarked Nogida, a gentleman with a leonine head and a Windsor tie, in the *New York Evening Post*, "that they built the museum around me. Only one wing was finished when I started here. I used to be the fastest man on the floor. In those days we artists sometimes sold \$2,000 worth of copies at a clip. Try to do it today!"

The oldest copyist in point of service is Miss Charlotte L. Knapp, described by the *Post* as being a "little old lady with a face like a winter apple." She, too, sighed that the cream was off the milk. The only one who is at all busy is S. Alexanian, an Armenian. He disposes of his pictures through his brother, a rug dealer, in Lansing, Mich.

An Old Guide



"Old George," by Charles Hovey Pepper.

At the Fifteen Gallery, New York, Charles Hovey Pepper is again holding a one-man show of water colors and oils until Dec. 23. Predominant are scenes of the Maine woods and lakes, which the artist loves so well to paint.

Mr. Pepper is a Boston artist and has been president of the Boston Art Club several times. He has been most active in introducing modern contemporary art in that stronghold of conservatism. In the current "Sixteen Cities Exhibition" at the Museum of Modern Art, he is represented in the selection of pictures from Boston.

The oils, of which "Old George," herewith reproduced, is one, are all portraits. "Old George" is one of a group of presentations of Northern guides which Mr. Pepper painted in 1931 and exhibited at the Doll & Richards Gallery in Boston.

Critics Classified

The much abused art critic has been given an ingenious classification by H. E. Simpson, director of design at the Leeds College of Art, according to the *Art Trade Journal* of London.

There is, said Mr. Simpson, the critic caustic, who uses other people's work as a target for his frequently vituperative comments. The critic analytic is another unfortunate species, who coldly analyses pictures, tearing them to shreds and comparing methods. The critic didactic is not very helpful either, making pictures mere pegs on which to hang his own pet theories. One also frequently encounters the critic sentimental among the younger people who have just embarked on art criticism. They see human anguish and innumerable soul-spasms in every stroke of the brush.

Finally comes the critic appreciative, in which class Mr. Simpson hopes he belongs. This is the critic who realizes that everybody has something to say, who appreciates and tries to see how it was said. However, some American critics of critics incline to the opinion that this last is the most worthless of all critics, because they see good in all the amateur work that by some means finds its way into exhibitions.

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BY VIRTUE of the singular beauty and elegance of the objects of art and furnishings assembled by the late Mrs. Rockefeller McCormick of Chicago her collection is one of the most celebrated in America. The remarkable XV-XVIII century Italian laces include exquisite examples of *point de Venise*, *de Milan*, and *d'Angleterre*.

A wealth of silver plate is headed by the magnificent Napoleon-Borghese *vermeil* service, and also presents a portion of the luxurious service ordered by Count Demidoff from Odier, and outstanding examples by Paul Lamerie and Paul Storr.

The four Gothic tapestries are superb examples of the rarest products of the loom and include a beautiful pair of Tournai hunting tapestries, circa 1520, after the cartoons of Gilles le Castre. The splendid Renaissance examples are of Brussels weave and the favored small-figure type. Rugs are of Persian and Chinese origin, and a Viennese Empire rug is a rarity of the first order.

The French tapestry furniture is set off by decorative objects in the Directoire and Empire styles. A fine Corot oil painting is of note.

Chinese art through the ages includes the T'ang gilded temple figure of Kuan Yin, a V century bronze Buddha, and beautiful figures in carved jade and coral.

EXHIBITION FROM DECEMBER 28 / DE LUXE CATALOGUE, \$15

Beautiful Miniatures of Persia and India Shown in New York



"Rustam Killing a Div." From "Book of the Kings" (c.1310).



"Portrait of a Sultan" (1605-1627).

The great exhibition of Mohammedan miniatures and calligraphy now being held at the Metropolitan Museum of Art is being supplemented by another display of the first importance, the collection of Persian and Indian miniatures formed by Dikran Kelekian, which is being shown at the Kelekian Galleries, New York, until January 31. Interest in Mohammedan art seems to go in waves. The monumental exhibition in Munich in 1910 started such a surge, and the Persian exhibition of 1931 in London seems to have caused another. The two exhibitions now being held in New York will afford rare pleasure both to the student and to the lover of beauty.

The handbook to the Metropolitan Museum exhibition written by Dr. Maurice S. Dimand may well act as a guide for the Kelekian collection, as Dr. Rudolf M. Reifstahl points out in his introduction to the latter catalogue. There are 101 examples covering all periods of miniature painting in the Near East and comprising works which are either signed by the great masters of this delicate art or can be attributed to them with more or less certitude. They are so precious that the owner ordinarily keeps them in bank vaults. They represent 40 years of collection on the part of Dikran Kelekian Khan. As a collector he has had illustrious predecessors. As early as the four-

teenth century Persian sultans and princes began to make collections and the practice persisted through centuries.

Two remarkable specimens are reproduced herewith. The earliest is a page from a famous Shahnameh, or "Book of the Kings," dating about 1310, showing "Rustam Killing a Div," or evil spirit. The composition is gorgeous in the rich blending of gold, pale blue and reds, and the treatment is so free that it suggests so-called "modern" art. The other is "Portrait of a Sultan," from the Jahangir period of India (1605-1627). It reveals exceed-

ingly fine brush drawing with slight modelling in delicate washes, heightened with a few touches of water color shades.

Dikran Kelekian Khan is both dealer and private collector. His collection of Persian potteries has for years been exhibited at the South Kensington Museum in London. His collection of early Chinese potteries are now loaned to the Cleveland Museum of Art. It is possible that some day New York will see his collection of Chinese paintings, and his assemblage of ancient textiles which was shown at the Philadelphia Sesqui-Centennial.

Chapman, Auctioneer, Dead

Frederick A. Chapman, New York art auctioneer who sold \$28,000,000 worth of paintings, books and art objects during his career, died on his way to a hospital after an attack of intestinal gangrene. He was 63 years old. Although ill at the time, he managed to complete a sale of paintings four days before his death for the New England Galleries.

Known for his frankness in dealing with buyers, Mr. Chapman was connected with the Anderson Galleries from 1906 to 1930. The \$375,000 which Lord Duveen paid under his hammer at the dispersal of the Carl Hamilton collection for "The Crucifixion" by Piero della Francesca is said to have been the highest price ever paid at auction for a painting in the United States. Mr. Chapman also sold the Gutenberg Bible for which Dr. A. S. W. Rosenbach paid \$110,000.

Auction Prices at The Hague

According to a dispatch to the New York *Herald Tribune*, a painting by Martin Schongauer, "Jesus Carrying the Cross," which came from the J. Pierpont Morgan collection, brought only 2600 florins (or \$1,040 at current exchange) at an auction held by the Frederic Muller Company at the Hague.

The prices paid for other paintings in the sale, however, suggested it, is said, that there is some improvement in the art market after the slump of the last three or four years. The best price of the day was 6,000 florins (\$2,400) for a landscape by Hobbema.

A New Wrinkle


[Continued from page 4]

possibly the artist's name never will be discovered."

The idea of calling in eminent contemporary artists to decide on the authenticity of works of art is a new one. Although such men spend their lives with pigment, have made deep studies of style, and, in many instances, are thoroughly familiar with every aspect of the works of the old masters, heretofore they have been ignored in favor of the experts who make a profession of the business of establishing authenticity. If American newspapers should acquire the habit of consulting famous American contemporary painters for their professional opinion regarding old masters, the result is likely to prove startling and confusing. One recalls in this instance the emphatic recalcitrancy of the late George Luks.

Bisbing, Animal Painter, Dies

Henry Singlewood Bisbing, aged 84, famous painter of animal life, died Nov. 26 at his home in Connecticut. He had been acclaimed by some the successor of the late J. H. L. DeHaas of Holland as the world's greatest animal painter. DeHaas was one of his teachers. His painting of cattle won many awards in foreign countries, and in 1902 he was made a Chevalier in the Legion of Honor by the French government. Most of his subjects were taken from rural life in and around Etaples, France, and Zwolle, Holland, where he used to spend his summers.



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Brangwyn's Murals

The four murals painted for Rockefeller Center, New York, by Frank Brangwyn have been officially approved and are now on display in the Great Hall of the RCA Building. Each of the murals is approximately 25 feet wide and 17 feet high. The group as a whole is designed to show the three great dynamic periods in man's conquest of the physical world and to suggest the nature of his yet more tremendous destiny—that of cultivating the garden of his own soul and attuning himself to the spirit of brotherhood, by which alone he may hope, in spirit and in truth, to inherit the earth.

The first panel, according to the artist, "shows man laboring painfully with his own hands; living precariously and adventurously with courage, fortitude and the indomitable will to survive." The second depicts "man the creator and master of the tool, strengthening the foundations and multiplying the comforts of his abiding place, and adding thereto beauty and graciousness." The subject of the third panel is "man the master and servant of the machine, harnessing to his will the forces of the material world, mechanizing labor and adding thereto the promise of leisure."

In the fourth panel there is a figure of Christ in a robe, his back to the spectator, and standing against a background of clouds. It shows that "man's ultimate destiny depends not on whether he can learn new lessons, or make new discoveries and conquests, but whether he is willing to accept the lesson taught him close to 2,000 years ago."

Old Masters in San Francisco

A group of paintings by old masters constitutes a small but interesting exhibition at the California Palace of the Legion of Honor in San Francisco. "St. Francis" by El Greco and a portrait of a young woman by Velasquez are temporary anonymous loans, but the rest are from the museum's collections.

The most important of the recent acquisitions is the portrait of Archduke Ferdinand of Austria by Rubens, painted five years before the master's death. During the latter years of his life he had experienced a sort of rejuvenation, partly through his increasing admiration of Titian's work and partly perhaps because at the tender age of 53 he took unto himself a 16-year-old bride.

The Amateur

He sits and wonders what to paint:
The graceful lines of sycamores?
Horizon fleeting, far and faint?
Green carpets flung on April's floors?

Majestic mountains stalk in dreams
Before his eyes, while at his feet
Lies all the hoarded gold of streams
That hurry seaward, wild and fleet.

Behind him billows toss their blues
To match the sky's cerulean tint,
And opal sands spread out the hues
His palette vainly tries to hint.

The day glides on. Content and glad,
He drinks of beauty hour by hour—
Art's lover though he never had
The poet's pen, the painter's dower.

—Anthony Anderson,
In Los Angeles "Saturday Night."

Museum Gets Roman Copy of Polykleitos



Above—Head of "The Diadoumenos."

At Right—"The Diadoumenos,"
a Roman

Copy of a Work by Polykleitos.

Courtesy of the
Metropolitan Museum.



In 1932 the Metropolitan Museum of Art acquired a terra cotta statuette which was an ancient copy or adaptation of the Diadoumenos, "the youth tying a fillet round his head," by Polykleitos. During December in the Room of Recent Accessions, the museum is showing a newly acquired lifesize marble statue, a Roman copy of the same work.

The bronze original, which perished, is said to have been produced about 430 B. C. The popularity of the work is attested by the large number of copies which have survived. Five full-size marbles are to be found in various museums in Europe as well as several marble heads, a number of torsos, two bronze statuettes, several engraved gems, a stamp on

an amphora handle and the museum's terra cotta statuette.

Giisella Richter writes in the museum's *Bulletin* of the present acquisition: "It is unfortunately fragmentary, for the whole torso and the upper part of the legs are missing and have had to be supplied from a plaster cast of the statue from Delos in Athens. But the good preservation of the remaining parts, especially the head, compensates for this loss. The head may indeed be considered the best of all the copies of the head which have survived. It is practically intact, with the surface in beautiful condition and even the nose unbroken; and the work is unusually sensitive. We have few heads from antiquity which convey so successfully the Greek conception of a beautiful youth."

A noteworthy point about the statue is that the fillet was executed entirely in marble. Enough of it is preserved at the back of the head and in the left hand to show that the hands, bent sharply at the wrists, were pulling the fillet tight and that the ends hung down loosely. Miss Richter says: "The importance of our new statue lies, therefore, both in its intrinsic beauty and in the realization it can give of a Greek composition by a master in design, of whom it was said that he 'perfected' sculpture and 'made the human form more beautiful than it is.'"

A Diatribe by Dabo

DeWitt McClellan Lockwood was awarded the New York Historical Society's gold medal for his work in painting the portraits of distinguished contemporary Americans for the art gallery of the society.

Leon Dabo, American artist, in making the presentation speech, delivered a scathing denunciation of the treatment of American men of genius. He cited Poe, Whistler, MacDowell and Sargent as "a few of the concrete examples of American genius" who were not only neglected by their countrymen while alive, but belittled after death.

"Recently in this city," Dabo said, "we have seen the erection of great structures and a short time ago a cyclopean group of buildings was completed. The murals for this work, murals intended for the depiction of our legends, sagas and history, were turned over to foreign artists. Even if it were true that we have no talent to commensurate with that of other countries, something I emphatically deny, let us in matters like these, put the best talent we have on the work, and if next year we see that the work is not up to the mark, let us tear it down and try again."

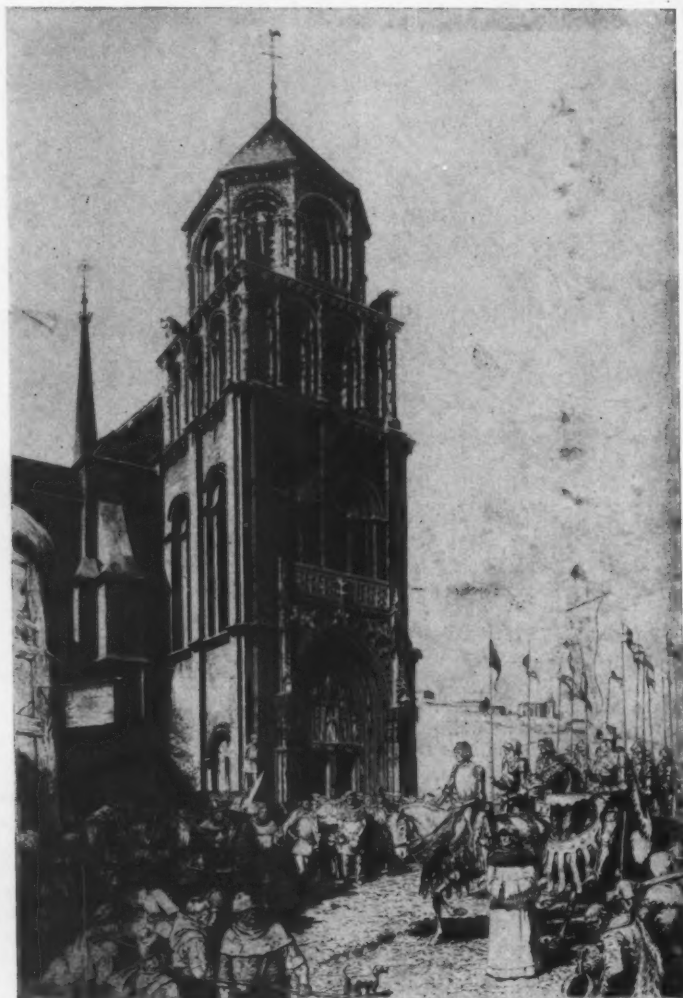
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Among the Print Makers, Old and Modern

Arms and Eby Collaborate on an Etching



*"Medieval Pageantry—Church of Sainte Radegunda, Poitiers."
Etching by John Taylor Arms and Kerr Eby.*

A feature of the 18th annual exhibition of the Society of American Etchers, remaining at the National Arts Club until after Christmas, is the collaboration of John Taylor Arms and Kerr Eby on an etching entitled "Medieval Pageantry." Believed to be the first collaboration of its kind, it gave both artists an opportunity to employ the métier for which each is well known. The Church of Sainte Radegunda at Poitiers, France, is the work of John Taylor Arms, while a foreground of figures with Joan of Arc as a central theme was executed by Kerr Eby.

In commenting upon the events leading to the collaboration, Mr. Arms, who is president of the Society of American Etchers, said: "As an admirer of Mr. Eby's work and as his

neighbor—he lives in Westport, Conn., and I in Fairfield—the thought of doing an etching in collaboration with him was often in my mind. Because of the uniqueness of the idea, I hesitated. You know how artists are—they guard their individualism as they do their lives. One day last April I dared make the suggestion to Mr. Eby, and, to my surprise, he not only received the plan with enthusiasm but stated that he, too, had thought about the idea."

Arms does not believe that this will start similar collaborations. "The results would be tragic," he said. "In order to work successfully together the artists must not only be friends and admirers of each other's work and be temperamentally suited, but must possess harmonious technique so that the finished work will be a pleasing composition."

This year's show is composed of 330 prints by 178 artists. Two prizes were awarded—the Mrs. Henry F. Noyes prize to Charles H. Woodbury for an etching entitled "Ledges," and the Kate W. Arms memorial prize to Samuel Chamberlain for "Lisieux," a drypoint. Armin Hansen and John E. Costigan got honorable mentions.

Los Angeles

The print and drawing committee of the Los Angeles Art Association has made plans for an active year of constructive art effort. Representing the people of Los Angeles County and Southern California in terms of the graphic arts, this committee, which has already secured 27 prints and drawings for the permanent Los Angeles Print Collection, has outlined a program involving all creative graphic artists as well as print collectors and dealers in the community.

The four major steps of this program are: 1—To chart the entire field of the history of print making from its beginning to date. 2—To survey and to outline in chart form all present activities in the international field of fine prints. 3—To develop a constructive program for the development of print making and print selling as related to the metropolitan needs of America's fifth city. 4—To fulfill this program by whatever means may become necessary through its successive stages to the completion of an adequately housed collection of prints and drawings without peer in this country.

Merle Armitage has been selected chairman of the committee, and Howard Moorpark secretary. Several sub-committees have been named.

Contemporary Woodcuts

The Woodcut Society is now forming its Second Annual Exhibition of Contemporary Woodcuts, to which all woodcuts and block prints designed or cut during 1933 will be eligible. This exhibition is open to all artists, whether members of the Woodcut Society or not. While no prizes will be awarded or direct sales made, every effort will be bent toward achieving the primary purpose of these annual events—to increase interest in the subject generally and to stimulate a greater desire on the part of the public to own woodcuts. Inquiries concerning sales will be referred to the artists.

The exhibition will be available to art museums, societies, libraries, schools and galleries. All entries must be submitted in duplicate, on mats measuring 11 by 16" or 16 by 22 inches. They should be in the hands of the director of the Woodcut Society, 1234 Board of Trade, Kansas City, Mo., before March 1.

Pilling Etching Collection

William S. Pilling has presented the Pennsylvania Museum with his magnificent collection of etchings, formed over a period of many years and embracing about 2,500 prints. Besides important Rembrandts, works by early masters and the French nineteenth century school, the collection contains a particularly strong representation of such British artists as Seymour Hayden, Brangwyn, Bone, Cameron and McBey. There is also an excellent group of American etchings, among them several Whistlers.

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Among the Print Makers, Old and Modern

Honolulu

Local subject matter again predominates with the oriental subject second in the fifth annual exhibition of the Honolulu Print Makers at the Academy of Arts until Dec. 17. Fourteen members are represented by forty prints in several media.

Clifford Gessler in the *Honolulu Star-Bulletin* writes that this is a commendable show "which might well repeat last year's tour of the Pacific coast, or, more practically, might be sent to the other islands of this group to acquaint residents of Hawaii outside Honolulu with the work that is done in the print media."

Huc. M. Luquiens was awarded the prize of the Honolulu Print Makers for his aquatint "Moonlight from Diamond Head Road." The Honolulu Art Society awarded its purchase prizes to A. S. MacLeod's lithograph, "Pali Pattern," which according to Mr. Gessler, has "an authentic flavor of island life;" and to Marguerite Louise Blasingame's linoleum cut, "Figure Composition." Sensitiveness of line and the interlacing of planes suggested by a thin white line against black in Miss Blasingame's linoleum cut remotely suggest the "strength of her more robust wood carvings," observed Mr. Gessler.

Drawings for Prints Shown

Exhibitions of drawings made for prints are rare. The Prints Division of the New York Public Library has assembled a number of such drawings together with the prints which resulted from them and has placed them on view until Mar. 31.

Frank Weitenkamp, in the library's *Bulletin*, says that diversity and quality are the keynote of the show. The material has been placed in a natural arrangement of groups. "But," says Mr. Weitenkamp, "on the whole it is particularly an exhibition to ramble about in . . . There is opportunity to study the development of drawings into prints. But there is not enough insistence on this matter to prevent one from losing oneself—or finding oneself—in contemplation of any individual artist's work. The exhibition may have its beginning at any point chosen by personal interest."

The art of sixteenth century Germany as represented by Dürer, Beham and Aldegrever, Italy (Campagnola), seventeenth century Holland (Rembrandt, Ostade), the chiaroscuro print, the formal line engraving, the development of etching and lithography in the nineteenth century and today are all included.

The American Printmakers

Thirty-five artists are represented by their most recent lithographs, etchings and woodcuts in the seventh annual exhibition of the Society of American Printmakers, at the Downtown Gallery, New York, until Dec. 30.

All factions are assembled. There is a variety of method, approach and subject matter in the prints. The exhibiting artists include Peggy Bacon, Isabel Bishop, Alexander Brook, Nicolai Cikovsky, Louis Lozowick, Reginald Marsh, Mabel Dwight, Ernest Fiene, Wanda Gag and Morris Kantor.

Included in the show, which represents a periodic review of what is happening in the graphic field, is a selected group of prints by the late "Pop" Hart, who was one of the organizers of the society.

Boston Shows Color Lithography as Art



"Enlèvement d'Europe," by
Gino Severini.

Included in the Exhibition
of Lithographs in Color at
the Boston Museum.

An exhibition of lithographs in color by the men who made art history in the past half century is being held at the Boston Museum. Artists who have best interpreted the modern scene are in the company of those who have helped to give new directions to art forms. Severini, Picasso, Chirico, expressing ideas still little understood, are there side by side with Cézanne, Renoir, Gauguin and Toulouse-Lautrec, who prepared their way. Also represented are Pierre Bonnard, Edouard Vuillard and Marcel Vertes, together with such individualists as Maurice Denis and Odilon Redon. The lithographs are lent from the important collection of W. G. Russell Allen. The cartoon, another utilitarian medium, is represented by a group by Jean Weber, who usually depicts humble people in their leisure moments.

It was Toulouse-Lautrec who first demonstrated the possibilities of lithography as a fine art medium, closely followed by Steinlen with his cats and Jules Cheret with his posters of graceful music-hall beauties. The liberation from tradition sought by these men broke the trail for the more revolutionary of the younger men. De Chirico, an Italian born in Greece, "looks upon antiquity with the eyes of a modern who is also a member of an ancient civilization. For him it is a dead world, cluttered with wreckage of past glories and peopled with ghosts of old traditions." Gino Severini, leader of the futurists, is more impersonal in his outlook than Chirico. His inventions are based upon mathematical laws and principles. Picasso, who antedated him, sees abstractions in nature itself.

Dayton's Exhibition Schedule

The Dayton Art Institute has arranged a schedule of exhibitions for the season of 1933-34 which should prove extremely interesting to art lovers of that city.

During the month of December a review of the life work of Walter Beck is being shown. Mr. Beck was considered by many an artist of rare imagination and deep religious feeling. His portrait of John Burroughs, the naturalist, was widely acclaimed. Constantly experimenting and seeking new methods, he worked out a new technic in tempera painting and called work done in this medium "Temperamentals." He also wrote several books on art education and criticism.

In January, a furniture show, "Around the World with Furniture," will be held. Eliot O'Hara, noted water colorist, will be given a

one-man show in February. From the middle of February to the middle of March the Flesh collection of paintings which includes some outstanding masterpieces will be exhibited. For the month of April, Dayton will show Whistler's "Mother," together with other examples of that master's work. In May an outstanding collection of rare art objects from Japan, owned by Mr. Matsuda, public utilities magnate of that country, will be shown.

Indiana Artists Club Show

The Indiana Artists Club is holding a members exhibition of oils, water colors, etchings and sculpture until Jan. 1 at its gallery at the Spink Arms Hotel, Indianapolis. Some of the well known artists among the exhibitors are Wayman Adams, Victor Higgins, William Forsyth, Clifton Wheeler and Mrs. J. Otis Adams.

The News and Opinion of Books on Art

Theatre Settings

The special Studio Winter Number (New York; Studio Publications; cloth \$4.50, wrappers, \$3.50) is "Settings and Costumes of the Modern Stage" by Theodore Komisarjevsky and Lee Simonson.

Mr. Komisarjevsky, author of "The Costume of the Theatre," well known producer and director in Russia and other European countries, writes on stage sets and costumes in Europe. He states that in the last sixty years the change from the perspective painted decorative scenery has been extraordinary. About 156 reproductions of various settings for plays and ballets in theatres on the continent are included. Several are full page color plates.

Lee Simonson, who is the art director of the Theatre Guild, New York, and is considered one of the outstanding scenic artists in America today, deals with settings and costumes in the United States. He feels that American scenic designers are now marking time because "the theatre of ideas for the time being seems either chaotic or quiescent." His section of the book contains about 50 illustrations of settings designed by himself, Norman Bel Geddes, Robert Edmond Jones, Cleon Throckmorton, Jo Mielziner and Aline Bernstein among others.

Mr. Simonson has just returned from a tour of all the European countries gathering material for the exhibition of Theatre Art and Design which he is to direct at the Museum of Modern Art, New York and which will be held in January.

Etching and Engraving

Another in the helpful practical art book series by E. G. Lutz has made its appearance in "Practical Etching and Engraving" (New York; Charles Scribner's Sons; \$2.00).

The author here offers complete practical instruction in the art of making linoleum blocks, wood engravings, woodcuts produced on the plank (cutting the block on the side grain of the wood the way the Japanese wood blocks are made), etchings and aquatints.

The book is divided into two parts, "Relief Blocks for Printing" and "Intaglio Printing Plates." In the first part the materials, tools and processes used in engraving are described vividly and in detail, accompanied by many illustrations. Much information about color

prints, chiaroscuro prints and Japanese print blocks is included. In the second part the author explains the various processes involved in etching, from laying the ground to "biting" the plate and proving the work.

As is usual, Mr. Lutz writes for the beginner and reduces to the simplest possible terms the most complex and difficult processes. Nevertheless, the experienced craftsman can find much of interest and value, since the author views the equipment of the engraver from the standpoint of economy as well as efficiency. The book is fully illustrated by the author and contains many examples of woodcuts and engravings.

"Studies in Water Color"

Leonard Richmond, author of many books on the technique of painting in various mediums, has just written "Studies in Water Color" (New York; Pitman Publishing Corp.; \$7.50).

In a previous volume on water color technique written in collaboration with J. Littlejohns, the author presented a very wide range of different methods, supported by practical demonstrations in color. In this volume, Mr. Richmond deals with a certain number of technical devices but extends the field into more pictorial ideas, such as the compositional arrangement of landscapes, the elimination of detail and interpretation of Nature by different techniques.

The book is illustrated by 49 color plates, some of which show the same subject in its various stages of development in water color.

"The Fairy Alphabet"

Merlin, the legendary wizard of King Arthur's time was considered the greatest magician in Fairyland. He is purported to have written an alphabet for the fairies instructing them in the things young elves should know.

Elizabeth MacKinstry has selected this alphabet and illustrated it with unusual woodcuts. For those of "fairy-tale age" or anyone who likes folk lore and a beautiful book, "The Fairy Alphabet" (New York; Viking Press; \$1.50) should have appeal.

Schiff Sale, \$63,785

The collection of paintings of the late Mrs. Jacob H. Schiff, sold at auction at the American Art-Anderson Galleries, brought a total of \$63,785. The highest bid was for Adolph Schreyer's "The Rear Guard," which was sold to John Barco for \$3,500. Second was "The Mandolin Player" by Van Dyck, which went to an agent for \$3,400. Jean Jacques Henner's "Magdalene" was sold to N. L. Nathanson for \$3,300. Other sales were:

14—Henner, "Lacroix," Knoedler & Co., \$1,100; 20—Jean Ledoux, "Portrait of a Little Girl in Blue," Knoedler & Co., \$1,100; 22—Francis Wheatley, "A Children's Party," Braus Galleries, \$1,350; 31—Corot, "La Ferme," Paul Rosenberg, \$2,000; 32—Franz Von Defregger, "The First Grandchild," Henry Schultheis Galleries, \$1,100; 50—Jules Breton, "Resting in the Field," L. J. Marion, \$1,050; 63—Romney, "Lady Hamilton as Miranda," Charles H. Oestreich, \$1,950; 65—Alexander Wyant, "Passing Shadows," Braus Galleries, \$1,100; 67—Corot, "Prairies Avec des Saules et des Peupliers," N. L. Nathanson, \$2,000; 74—George Inness, "Twilight in Florida," John Barco, \$2,200; 75—Rubens, "Briseis Restored to Achilles," Scott & Fowles, \$2,600; 80—Bouguereau, "The Shepherdess," Paul Rosenberg, \$1,100; 82—Sir Peter Lely, "Mary, Countess of Southampton," L. J. Marion, \$1,600; 85—Eduard Grunert, "Die Klosterkueche," Henry Schultheis Gallery, \$1,100.

"Figure Drawing"

In "Rudiments of Figure Drawing" (New York; Pitman Publishing Corp.; \$4.50) Rowland W. Alston, British artist, says that the art of figure drawing cannot be learned from theory but requires "practice and again practice." In other words, as some one once said "genius is one per cent inspiration and 99 per cent perspiration." Mr. Alston believes that the origin of plastic art is founded on instinct more than on any consciously constructed theory. He also maintains that the art of drawing "is not simply an attempt at the accurate description of Nature, but an expression of our feelings and values about Nature."

Professor W. G. Constable, director of the Courtauld Institute in London, who has written the foreword to the book, congratulates Mr. Alston on this point, saying: "It is indeed heartening to find the doctrine that drawing is the imitation of nature so stoutly repulsed; and the view so vigorously put forward that one of the best ways to discover the nature of drawing is to study the work of great draughtsmen." Constable finds that the great value of this book lies in the fact that if it "may not teach the student the whole of what drawing is, it is unique in trying to teach him what it is not."

Mr. Alston has illustrated his text amply with reproductions of the works of Veronese, Leonardo, Manet, Maillol, Raphael, Holbein, Rembrandt, Constable, Fragonard, Boucher and Michelangelo, among others, and has analyzed them for the reader.

Ethel Katz Shows Watercolors

The Midtown Galleries, New York, announce an exhibition of watercolors by Ethel Katz through December 30th. This exhibition will be held in conjunction with the Christmas Group exhibition by members of the Midtown group. Mrs. Katz was born in Boston and began her art education there at the School of the Museum of Fine Art in the class of Maurice Sterne. She also studied under Henry Rittenberg, the late Samuel Halpert, Randall Davey and Howard Giles. Mrs. Katz has exhibited with the New York Watercolor Society, the American Federation of Arts, the College Art Association and has been a member of the Midtown group for over a year.

The Christmas Group show includes oil paintings, watercolors, prints, and drawings, at greatly reduced prices, by such well known artists as M. Azzi Aldrich, Saul Berman, Isabel Bishop, Homer Boss, Lynn Fauser, Chester Alan Gash, Bertram Goodman, Margaret Hutchinson, Adelaide Lawson, Irving Lehman, Oronzio Maldarelli, K. Miyamoto, Paul R. Meltser, Paul Mommer, William Palmer, Saul, Robert Stewart and Marko Vukovic.

Grant's Gloucester Venture

Gordon Grant is showing a small group of oils at the Grand Central Galleries, New York, until Dec. 23. Most of these were painted in Gloucester last summer, where Mr. Grant ventured for the first time. While most of his friends told him that 25 years ago was the time to visit this port, he still found it very colorful. He regretted, however, the passing of "the honest to goodness" Yankee fisherman, for while he found the Portuguese and Italian fishermen colorful, he felt that nobody can take the place of the Yankee fisherman.

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Rare Books

Key's Anthem

Considered the most important since the great Lothian collection was dispersed in January, 1932, is the assemblage of rare books, historical and literary autograph letters and manuscripts to be sold the evening of Jan. 4 and the afternoon and evening of Jan. 5 at the American Art Association-Anderson Galleries. Of utmost importance is Francis Scott Key's original autograph manuscript of "The Star Spangled Banner." Transcribed by Key from rough notes written on board the vessel from which he witnessed the bombardment of Fort McHenry, this manuscript comes from the collection of the late Henry Walters of Baltimore. It is the earliest complete manuscript of the great American anthem, representing the final text, and is accompanied by the earliest printed form, a unique copy of the printed broadside.

What became of the original rough draft on which he scribbled his notes is unknown. The probabilities are that Key destroyed it after he had neatly written out his poem at the hotel. It is written on a sheet of ordinary notepaper, and the ink is brown with age but still clear. The "O" which commences the final stanza—"Oh thus be it ever"—is penned with force and is of a size fully twice that of the "O" which commences the first line of the poem—"O say can you see"—, which gives evidence of the intensity and fervor of the composer.

The account of the origin of the "Star Spangled Banner" is as follows: Dr. Bean, a friend of Key's, was captured by the British during their forays in Maryland, and Mr. Key, then a volunteer in Major Peters' Light Artillery, went under a flag of truce secured through President Madison, to procure his liberation. He was received by the British Admiral Cochrane, but the release of Dr. Bean was refused at the time, and Key was informed that he must remain aboard his vessel until after the contemplated attack on Fort McHenry and Baltimore. They were anchored in a position which, during daylight, enabled them to see distinctly from the deck of the vessel the flag of Fort McHenry. O. G. T. Sonneck, in the Library of Congress Report on the Star Spangled Banner, states:

"He remained on deck during the night, watching every shell from the moment it was fired until it fell, listening with breathless interest to hear if an explosion followed. While the bombardment continued, it was sufficient proof that the fort had not surrendered. But it suddenly ceased sometime before day, and as they had no communication with any of the enemy's ships, they did not know whether the fort had surrendered, or if the attack upon it had been abandoned. They paced the deck for the rest of the night in painful suspense, watching with intense anxiety for the return of day, and looking every few minutes at their watches; and as soon as it dawned and before it was light enough to see objects at a distance, their glasses were turned on the fort, uncertain whether they should see there the stars and stripes, or the flag of the enemy. At length the light came, and they saw that 'our flag was still there.' . . . Under the excitement he had written a song . . . He commenced it on the deck of their vessel, in the fervor of the moment, when he saw the enemy hastily retreating to their ships, and looked at the flag he had watched for so anxiously as the morning opened."

Coppedge Landscapes Sold at New Hope



"The Three Churches," by Fern Coppedge.

Word comes from New Hope, Pa., that the exhibition which Fern I. Coppedge held at the Independent Gallery there was just as successful as many a show on Fifty-Seventh St. New York. Four pictures were sold out of the twenty shown.

The Independent Gallery is conducted in the old Pickett house, once occupied by the New Hope storekeeper and boat builder who is now famous as one of America's primitive painters. The exhibition room, while not at all primitive, has to be heated by primitive means, as can be judged by the following quotation from *New Hope*, the town's local magazine of art, music and letters: "Mrs. Coppedge was there

nearly all day, sitting cosily surrounded by a circle of small oil stoves and making grand hot tea."

Both Dorothy Grafty of the *Philadelphia Public Ledger* and Weldon Bailey of the *Record* visited New Hope and saw the show. Both praised "The Three Churches," herewith reproduced. Mr. Bailey said: "Here is color for color's sake, to meet the requirements of a design. . . . It is probably the most interesting show ever held in this famous colony." Miss Grafty wrote: "Within the past two years Mrs. Coppedge has been freeing herself technically and broadening her landscape appreciation."

Eight Foshko Works Sold

The first one-man show of Josef Foshko at Gallery, 144 West Thirteenth Street, New York, was a success both from the standpoint of criticism and sales. Eight paintings were sold to six collectors in New York and Philadelphia. The East Side scenes, characteristic of Foshko's recent work had a special appeal for Margaret Breuning of the *New York Evening Post*. "In all the work, figure, still life or landscape there is a rich emotional content," she wrote, "ably enforced by the imaginative power of the artist and his control of design for his own clearly perceived purpose. It is an exhibition which brings great delight to the beholder, as well as unmistakable augury of still more important performance in the future."

For a "neophyte," Foshko's work showed "extraordinary maturity and confidence," according to Emily Genauer of the *New York World-Telegram*. "There are pushcarts and peddlars," continued Miss Genauer, "mothers and their bawling babes, children playing, midsummer on the city streets. The outstanding characteristic of them all is their remarkable coherence. Foshko has taken his colorful figures, his crowded streets and busy markets and woven them into canvases of unity and fluent rhythmic design."

A French Royal Suite

The illusion of eighteenth century French life has been created at the Toledo Museum of Art in its current exhibition of a series of interiors. Four galleries have been transformed into a royal suite which includes a salon, dining-room, bedroom and boudoir, outfitted with furniture, hangings, rugs and other accessories from the periods of Louis XV and Louis XVI.

Rare wall hangings from the manufactures of Gobelins, Beauvais and Aubusson adorn the walls of the long salon and afford a luxurious background for the rose-brocaded, ormolu-trimmed furniture. Some of the finest examples of the French cabinetmaker's craft comprise the furnishings. Two small cabinets, decorated with painted porcelain panels of Sevres ware and ormolu, are from the Grand Palace of Pavlovsk in Russia, and were the property of the Grand Duchess Maria Feodorovna, wife of the Russian emperor, Paul I. They were made by Martin Carlin in the period of Louis XVI. From the same collection is a large writing table of the Louis XV period, whose ormolu mounts are the work of Caffiere. A three-fold screen with painted panels by Watteau is among other important objects typical of the era.

A Review of the Field in Art Education

A Master Work by a Dutch "Little Master"



"Interior," by Cornelis Bisschop (1630-1674).

The Dutch interior by Cornelis Bisschop (1630-1674), recently acquired by the Minneapolis Institute of Arts, possesses characteristics of three great Dutch genre painters, according to the Institute's *Bulletin*. "The depth and richness of color," it said, "show the influence of Maes; the introduction of a secondary scene through an open door is typical of de Hooch, and the pose of the woman's head is very like Vermeer's 'Lacemaker' in the Louvre. Whether these qualities are the result of direct imitation it is impossible to say. If they are, they have been blended by the artist into a distinctly individual whole."

Very little is known about Bisschop. A wide search provides only the meagre informa-

tion that he was born in Dordrecht in 1630; that he was a student of Ferdinand Bol; that he married and had eleven children and that he was asked, shortly before his death, to act as court painter to the King of Denmark.

The woman in the picture is the essence of good middle class Dutch respectability. One stockinged foot rests upon a small foot warmer in which the coals glow faintly. The heelless red slipper has been kicked off onto the step of the platform, and the other foot, properly shod, emerges solidly from beneath a voluminous brown skirt. Patient, thoughtful, mildly apprehensive lest her stitches be not fine enough, she is seated in the glow of a yellow light cast upon her from an unseen window.

Sloan in Luks Job

John Sloan, who is one of the surviving half of the "revolutionary eight" American painters, has been selected by the students and the executors of the George Luks School to be its head. The school is to be continued as a memorial to Luks, and Mr. Sloan, who was a close personal friend, announced that he was fully in accord with the students' view "that as inheritors of the Luks tradition they should be free to go their own way, with only some occasional guidance."

In an interview in the New York *Herald Tribune*, Mr. Sloan said that he had hesitated to succeed to the place of a man "who had been called a Falstaff, a Dickens, a Panurge, a leprechaun and a Puck." However, he felt that the romantic tradition of the old Luks studio should be preserved for the young, and consented to give criticisms on Saturday. He admitted that he could not continue "the supreme contempt that George had for the ultra-modern school" because he felt that the ultra-moderns were the salvation of painting.

"The specific malady of painting," observed Mr. Sloan, "is academia," which the newspaper described as an "illness" that comes from eliminating brain control from visual perception in painting. "Perspective is distortion," said the artist, "and without the brain in control the artist is merely a bad camera. That is academia. The ultra-moderns are going back to brain control. They are showing the way back to tradition, through the rediscovery of technique." Mr. Sloan conceded that some of the ultra-moderns are working at technique alone and have discarded subject matter, but when "they have mastered technique and assume subject matter again there will be realization." He found that Luks' students were free of "academia."

When asked by his interviewer for a definition of art, Mr. Sloan said that "art is the apprehension, or consciousness of life, working on a creative mind, with works of art as the reaction. In that life provokes art, art is a reflection of life, but the temper and rhythm are products of the creative mind."

Archipenko Invited to Teach

Alexander Archipenko, director of L'Ecole d'Art, New York, who taught sculpture last summer at Mills College, California, has been invited to return for the 1934 Co-educational Summer Session of Art. An exhibition of his sculpture, shown during the Summer at Mills College, is now on tour of the Pacific Coast.

Flint Enrollment Heavy

The Flint (Mich.) Institute of Arts reported an exceedingly heavy registration in its classes this Fall. Adult student registration reached a total of 85, while 45 children entered, and the scholarship classes, comprised of children selected from the public schools on the basis of their interest and talent, reached 85.

Saul's Art Group

An art class called Saul's Art Group has been established by the painter Saul at his studio at 36 Union Square East, New York City. Individual instruction will be given in painting, drawing, composition, color harmony and etching craft.

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(See School Advertisement on Page 25)

METROPOLITAN ART SCHOOL

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New York

A Review of the Field in Art Education

The Abbey Funds

The National Academy of Design announces the establishment of two funds totaling \$228,000, designed to give impetus to the study of mural painting in the United States and to bring about a broader national appreciation of this division of painting. Both of these gifts come from a deed of trust of Mrs. Mary Gertrude Abbey, who died in London in 1931. Mrs. Abbey created these funds to perpetuate the memory of her husband, Edwin A. Abbey, famed American muralist.

Arrangements have been completed whereby the National Academy will administer a \$171,000 fund to be known as the "Edwin Austin Abbey Memorial Trust Fund for Mural Painting in the United States," through which artists will be commissioned to paint murals for public buildings throughout the country. A second fund of \$57,000 has been established for the creation and maintenance of professorships and classes in decorative design and mural painting in the Free Art Schools of the academy.

It is expected that the first actual commissioning of a painter to execute a mural will not take place before 1937, since it was the founder's wish that the fund grow to \$300,000 if possible before activity begins. The classes and professorships in mural painting will be established immediately. The artists to be selected to paint murals and the selection of the buildings to be so decorated is to be left to a committee of members of the National Academy and of the American Academy in Rome.

Writers to Be Painters

Stuyvesant Van Veen is conducting a class in painting and drawing for writers, which meets in his studio, 39 West 67th St., New York, on Tuesday evenings.

Mr. Van Veen, who was the youngest artist to be represented at the Century of Progress Art Exhibition in Chicago, believes that many writers have for years cherished the hope or desire to paint but have felt that it would be impossible for them to learn to express themselves in the plastic or graphic arts.

Barring physical limitations, if an individual is capable of expression in one art medium, says Mr. Van Veen, he can find his means of expression in any other. Mr. Van Veen also holds that since a person of normal intelligence has the ability to represent graphically what he sees, certainly the writer, who is endowed with a creative mind, should produce something worth while. He feels, too, that the experience of line, form, color, space and design is of great value to writers to draw on in expression.

A one-man exhibition of Mr. Van Veen's water colors will be held at the Syracuse Museum of Art in the near future.

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How Artists of Old Pictured the Alphabet



Engraving from the "Neues A B C Büchlein," by Lucas Kilian (1579-1637).

An engraved ornamental alphabet, the "Neues A B C Büchlein" made by the German, Lucas Kilian (1579-1637), is one of the latest acquisitions of the Cleveland Museum of Art.

This alphabet was engraved by Kilian in 1627; the prints, some four inches in height, make striking use of letters decorated in shell ornament and humorous figurines and show contrasted dark and light lines. The plates are twenty-five in number, including the title page, and represent all the letters except "J" and "U" of the present alphabet. The figures ornamenting the letters are dressed in contemporary costume of the time and are shown engaged in duties suggested by the letter of the word they denote: the duties of the organ-player (Orgelspieler) for

"O," or of the goldsmith (Goldschmied) for "G," or of the painter (Maler) for "M."

Henry S. Francis writing in the Museum's *Bulletin* said that the "value of a group of prints of this kind lies in the fact that they serve to show the student one type of work in the field of ornament—of which engraving formed a part." Kilian, he states, although a competent engraver, was but a second-rate artist, but in the case of this alphabet he achieved something "worthy of comment, both because of the qualities of the engraving, and also because of the individual adaptations of homely motifs to the character of each letter."

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Saul Baizerman, sculptor, was awarded a \$25,000 verdict against the Empire Square Realty Co. and John L. Miller, Jr., owners of the Lincoln Arcade Building, New York, which was destroyed by fire in January, 1931. Mr. Baizerman sued because fourteen pieces of sculpture were damaged by house wreckers after the fire, as a result of the building owners' failure to remove them to a warehouse as they had promised.

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Freehand Drawing

Arthur L. Guptill has for twenty years been an instructor in freehand drawing at the Pratt Institute, Brooklyn, and other art schools and is considered among the foremost teachers in this field. He is also a practicing architect and has written several books on sketching and drawing. His latest book is "Freehand Drawing Self-taught" (New York; Harper & Bros.; \$3.50).

In the preface, Mr. Guptill says this volume is the result of both the importunities of many teachers and students and the realization on his own part of the need for a treatise containing a "presentation of those basic and unchanging principles and sound practices which underlie all good drawing (regardless of subject and media), coupled with a discussion of the techniques of such varied media as pencil, charcoal, crayon, pen and ink, brush and ink, and wash."

The subject matter has been divided into two parts. By means of a comprehensive text, which is fully illustrated, the reader is led step by step from elementary matters to problems involving such fundamentals as blocking out of proportions, the treatment of light, shade and shadow and the use of outline. A series of graded projects and suggested tests in this section will be of help even to a student working without a teacher. In the latter half of the book the author presents illustrations of works by numerous artists all over the world. These are supplemented by text and captions which serve to emphasize points made in the first section.

Mr. Guptill states that he has not the slightest doubt but that anyone of normal intelligence can learn to draw. He is convinced that the desire to draw and a certain instinctive ability is never wholly extinguished but that "it lies dormant in each of us, awaiting a reawakening."

Of the major causes of discouragement to so many who abandon their work just as they are about to make real progress, he considers *timidity, over-confidence and impatience* as the three outstanding. His advice to the beginner is to curb impetuosity and "buckle down to attempting to do a few simple things well."

A Painting for the President

A phase of President Roosevelt's vacation cruise, last June, has been permanently recorded on canvas in oil in "Amber Light" by Jonas Lie, well known American artist.

This painting, which Mr. Lie, who is a friend of the Roosevelt family, presented to the President, depicts the Amberjack II riding to an anchorage off Campobello Island, New Brunswick. While on a visit to the White House last Spring, the artist made a study of the prevailing light effects of the probable spot where the picture would be hung. With this in mind he painted the canvas looking straight toward the rising sun, showing the early morning light reflected in the grayish water on a windy day. "Amber Light" has been hung in the President's study in the White House, where also hang some of his most valuable ship prints.

Progress

"An appreciation of Mexican art is an advance over Greek shawls."—Joe Clark in *Cleveland Silhouette*.

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Women's Dept.

[Continued from Page 30]

them the written idea of what was being done by you in spreading art appreciation and the ownership of paintings."

ATLANTIC CITY EXHIBIT

In a letter Mr. Conrad Ekholm, secretary and convention manager for the second New Jersey Annual Historical Congress, states that the meeting will be held in Atlantic City during the Easter period. He said: "In addition to featuring art pertaining to New Jersey exclusively, there may be an opportunity extended for a national exhibit to interest the fine audience at that time. Very satisfactory exhibition quarters will be provided. If you agree with my view that an exhibit of this nature may be beneficial to artist members of your organization, I shall be glad to go further into details."

The answer was to the effect that every assistance would be given to make the exhibit a success. Exhibitions at Atlantic City draw thousands of visitors, and a mutual benefit will be given both to the artists exhibiting and to the audience.

AFTERMATH OF THE CONTEST

In reference to the recent contest, Mrs. Herbert Stephens, chairman of art for the State of Massachusetts, writes: "Mr. Chester Beach sent me the 'Glint of the Sea.' It is one of the most beautiful little statues I have ever seen and I feel very proud to have had a hand in winning it for the Federation. Mrs. Roy Baker, former art chairman, has it now, because the contest was started in her administration and she is to say where it is to be placed. . . . I always look for your news of what other clubs and art departments are doing, as it is so helpful. I hope you will have another similar contest. I enjoy your page so much."

Miss Edith Keeler of Marion, Ohio, writes that she was surprised and delighted with the magnificent print, "Springtime in New Orleans" by "Pop" Hart. She said: "It is one of my greatest treasures, I enjoyed the contest so much, but never expected a prize."

Mrs. Edna R. Neely, sister of the late Mrs. Talbott, state art chairman of Arkansas, writes of the etching by Elbert Burr: "It is a beautiful piece of work and the conditions under which it was won have been made public by our several local papers. The president of the Arkansas State Federation sent the clipping from THE ART DIGEST to the Little Rock daily papers. . . . So you see it has meant much to our county and state to have this publicity in art work. I know I am much richer by the experience and my sister would have enjoyed the distinction beyond measure. I want to tell Mr. Burr how much all of my friends are enjoying 'The Mirage' and how generous I think he was in contributing his work in the cause of art. May I extend to you my heartiest thanks and sincere commendation in the work you have so recently promoted. I am one of the new readers of THE ART DIGEST and I intend to remain a reader from now on."

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DEL MONTE, CAL.
Del Monte Art Gallery—Dec.: Annual exhibition of paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—Dec. 6-Jan. 29: New Show by members. Fern Burford Galleries—Dec.: Paintings by California artists.

LA JOLLA, CAL.
La Jolla Art Gallery—Dec. 2-30: La Jolla Art Association.

LOS ANGELES, CAL.
Los Angeles Museum—Dec.: California Art Club annual exhibit; local printmakers. Foundation of Western Art—Dec.: 1st Annual exhibition California architecture. Stendahl Galleries—Dec. 15-30: Wood carvings, pastels and designs for fresco, Marguerite Blasingsame of Hawaii.

MORRO BAY, CAL.
The Picture Shop—Dec.: Work of local artists.

OAKLAND, CAL.
Oakland Art Gallery—To Jan. 1: Travelling exhibit of California Water Color Society.

PALOS VERDES, CAL.
Public Library and Art Gallery—To Dec. 31: Exhibition of paintings by "Independents."

PASADENA, CAL.
Grace Nicholson's Art Galleries—Dec.: Japanese sculpture; Chinese wood sculpture; Korean pottery figures; Danish and Swedish art; Lalique glass; Danish bronze art; Chinese jade objects.

SACRAMENTO, CAL.
California State Library—Dec.: Work of members of Print Makers Society of California.

SAN DIEGO, CAL.
Fine Arts Gallery—Dec.: Progressive painters of Southern California; block prints and aquatints by Marian Terry and Ivan Messenger.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—To Jan. 2: Paintings, drawings and sculpture by Zhenya Gay; paintings by Leland Curtis; 8th annual exhibition of San Francisco Society of Women Artists. M. H. DeYoung Memorial Museum—To Jan. 2: Tempera designs by pupils of Marian Hartwell. To Jan. 7: Prints. Thomas Handforth; wood engravings, H. Eric Bergman. To Jan. 1: Photographs. Anton Bruehl. S. & G. Gump—Dec. 18-30: Paintings. Otis Oldfield. Roy W. Sowers—To Dec. 25: Fine prints; etchings. Adrien Van Ostade.

DENVER, COLO.
Denver Art Museum—Dec.: Survey of painting (A. F. A.); 50 color prints of the year—1933 (A. F. A.).

WASHINGTON, D. C.
Library of Congress—Dec.: Original drawings, late Arthur I. Keller; Donald Shaw McLaughlin. Arts Club—Dec. 17: Rotary show of 1933 exhibition of Philadelphia Society of Etchers and etchings. Dorsey Potter Tyson. Dec. 15-Jan. 7: Annual exhibit by members. Corcoran Gallery—To Dec. 22: Water colors, Charles H. Woodbury. Division of Graphic Arts (Smithsonian Institution)—To Jan. 2: Lithographs. Theo Ballou White. National Gallery of Art (Smithsonian Institution)—Dec.: Gellatly Art Collection. Phillips Memorial Gallery—Dec.: Pictures of People, Freshness of vision in paint-

ings; paintings, Ellshemius and early water colors. Charles Burchfield. Howard University—To Jan. 3: African Bushmen paintings (A. F. A.).

WILMINGTON, DEL.
Wilmington Society of Fine Arts—To Dec. 22: Paintings by contemporary Americans.

ATLANTA, GA.
High Museum of Art—Dec.: Exhibition of Hook Rugs.

MACON, GA.
Macon Art Association—To Dec. 20: Paintings from 13th Biennial exhibition of Corcoran Gallery of Art (A. F. A.).

SAVANNAH, GA.
Telfair Academy of Arts and Sciences—To Dec. 29: Modern Painters (A. F. A.).

CHICAGO, ILL.
Art Institute—Dec. 14-Jan. 21: Paintings and drawings of Greenland, Rockwell Kent; contemporary painting in Paris; paintings, Eugene Herman; paintings, Paul Kleinschmidt; illustrations for "Brothers Karamazov" by Boris Grigoriev; Persian Islamic architecture; original cartoon for Mickey Mouse, Walt Disney. Carson Pirie Scott—Dec.: Etchings. Marguerite Kirme. Chicago Galleries Association—Dec.: Christmas Show. Chester H. Johnson Galleries—Dec.: Selected French paintings. M. O'Brien & Son—Dec. 15-31: Etchings of Antibes and France, Redmond Stephens Wright. Increase Robinson Gallery—Dec.: Contemporary water colors and prints. Roullier Art Galleries—Dec.: Prints of all periods.

DECATUR, ILL.
Institute of Civic Arts—Dec.: Paintings from University of Illinois.

LAWRENCE, KANS.
University of Kansas—Dec.: Block prints, Lloyd C. Foltz.

NEW ORLEANS, LA.
Isaac Delgado Museum of Art—To Jan. 3: Caribbean water colors, by Walt Dehner and sculpture, Angela Gregory (auspices Art Assoc. of N. O.). Arts and Crafts Club—Dec.: Membership Show.

BALTIMORE, MD.
Baltimore Museum of Art—To Dec. 17: Gothic art; miniature flower paintings by Lorna Burgoyne; water colors, Robert Hallowell; prints from Lucas collection. Maryland Institute—To Dec. 18: Christmas wreaths and table decorations. Dec. 19-23: Christmas Mart. Friends of Art House—To Dec. 29: Paintings and lithographs, Ruth Starr Rose.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—To Jan. 6: Selected paintings from 7th annual exhibition of Maryland Institute alumni.

BOSTON, MASS.
Museum of Fine Arts—Dec.: Museum collections. Doll & Richards—To Dec. 23: Antique jewelry, old moorish costumes, and hand-woven textiles from the Mediterranean; water colors of wild fowl and Maine scenes. Maurice Day. Goodspeed's—Dec.: 4 new drypoints, Samuel Chamberlain. Grace Horne's Galleries—Dec. 17-Jan. 7: Paintings. John C. E. Taylor; water colors, John Whorf.

CAMBRIDGE, MASS.
Fogg Art Museum—To Dec. 31: Japanese Scroll paintings of 8th to 18th centuries and Etruscan art.

FITCHBURG, MASS.
Fitchburg Art Center—To Dec. 30: Nautical exhibit, maps, paintings and ship models.

HINGHAM CENTER, MASS.
Print Corner—Dec.: Animals by Elizabeth Norton in blockprint and drypoint. Special Christmas showing of prints.

PITTSFIELD, MASS.
Berkshire Museum of Art—Dec. 27-Jan. 10: "Brief survey of modern paintings."

SPRINGFIELD, MASS.
Museum of Fine Arts—Dec.: Museum's collection. George Walter Vincent Smith Art Gallery—To Dec. 31: Oriental rugs.

WESTFIELD, MASS.
Westfield Athenaeum—To Dec. 30: Contemporary water colorists (1933 water color rotary A. F. A.).

WORCESTER, MASS.
Worcester Art Museum—Dec.: "American Paintings of Today."

GRAND RAPIDS, MICH.
Grand Rapids Public Library—To Dec. 28: Modern Photography (A. F. A.).

MUSKEGON, MICH.
Haskell Art Gallery—To Dec. 30: Selected color reproductions for use in American homes.

MINNEAPOLIS, MINN.
Minneapolis Institute of Art—To Dec. 28: Recent paintings. B. J. O. Nordfeldt; paintings, James Chapin; 2nd annual Salon of Photography. Dec.: Fore-edge paintings; Japanese color prints.

KANSAS CITY, MO.
William Rockhill Nelson Art Gallery—Dec. 9-31: Gallery's collections.

ST. LOUIS, MO.
City Art Museum—To Dec. 24: Drawings, Maude Phelps Hutchins. To Jan. 3: Paintings, Albert P. Ryder and paintings and small bronzes, Arthur B. Davies.

SPRINGFIELD, MO.
Springfield Art Museum—To Jan. 1: Japanese block prints; Chinese ivories.

MANCHESTER, N. H.
Currier Gallery of Art—Dec.: Drawings and cartoons for mural decorations by Dean Cornwell; pastels, Walter Griffin; original drawings for Mickey Mouse, Walt Disney.

MONTCLAIR, N. J.
Montclair Art Museum—To Dec. 24: 3rd New Jersey State annual exhibit.

NEWARK, N. J.
Newark Museum—To Jan. 1: 50 modern American water colors (College Art Assoc.). To Dec. 23: Chinese art, pottery and porcelain.

ALBANY, N. Y.
Albany Institute of History and Art—Dec.: Water colors by Washington Artists (Art League of Washington); water colors, Catherine Morris Wright; designs in tempera, Myron Johnson.

BROOKLYN, N. Y.
Brooklyn Museum—To Jan. 1: Handicrafts of the Southern Highlands (A. F. A.). Dec.-Jan.: Mrs. John Morrin collection of ancient beads and related objects. Grant Studios—To Jan. 2: Exhibition of recent paintings, Rose Dane Ross. Towers Hotel—To Dec. 31: Brooklyn Painters and Sculptors Christmas exhibition of paintings, drawings and etchings.

BUFFALO, N. Y.
Albright Art Gallery—Dec.: Polish exhibition.

ELMHURST, N. Y.
Arnot Art Gallery—Dec.: Exhibition of prints selected by Albert W. Force.

NEW ROCHELLE, N. Y.
Public Library—To Dec. 23: Currier & Ives lithographs from collection of Harry T. Peters.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Dec.: Blackac collection of textiles and Fahrenstock collection laces, Islamic miniatures and book illumination; recent accessions in Egyptian department; 300 years of landscape prints, lace shawls. American Academy of Arts & Letters (Broadway at 156th St.)—To May 1: Paintings and drawings, George De Forest Brush. Ackerman & Son (50 East 57th St.)—Dec.: Modern sporting paintings, George Wright. Academy of Allied Arts (349 W. 88th St.)—Dec.: Paintings, Eugene Dunkel, Rose Klaus and David Burluk. An American Group (Barbizon Plaza Hotel)—To Dec. 30: Christmas show. An American Place (509 Madison Ave.)—To Jan. 15: New oils, water colors and etchings, John Marin. Argent Galleries (42 West 57th St.)—To Dec. 30: Christmas Selling Show of small pictures, crafts and sculptures. A. W. A. Clubhouse (353 West 57th St.)—To Jan. 9: Exhibition of major works in oil and sculpture. Belmont Galleries (576 Madison Ave.)—Permanent: Old Masters. Brummer Gallery (55 East 57th St.)—To Jan. 13: Sculpture, Brancusi. Frans Buffa Gallery (58 West 57th St.)—French and Italian landscapes, Walter Griffin. Carnegie Hall Gallery (154 W. 57th St.)—To Dec. 31: Christmas Gift Show by 40 artists. Carnegie Hall Arts Gallery (152 West 57th St.)—To Dec. 30: Art Exhibition and Sale under auspices of New Masses. Calo Art Galleries (624 Madison Ave.)—Dec.: Paintings of American and foreign schools. Ralph M. Chait (600 Madison Ave.)—Dec.: Edward Krenn collection of wooden and bronze bodhisattvas. Leonard Clayton Gallery (108 East 57th St.)—Dec.: Complete work of Childe Hassam, in etching. Cronyn & Lowndes Galleries (11 East 57th St.)—To Dec. 23: Paintings, Eugene Smith. Delphic Studios (9 East 57th St.)—Dec. 18-Jan. 1: Abstractions, Henriette Wright; water color paintings, Suzanne Duchamp. Downtown Gallery (113 West 13th St.)—To Dec. 30: American Print Makers. Durand-Ruel (12 East 57th St.)—Dec.: Selected French paintings. College Art Association (480 Park Ave.)—To Dec. 30: Salon of American Humourists. Ehrlich Galleries (35 East 57th St.)—Dec.: Old Masters. Eighth Street Gallery (61 W. 8th St.)—To Dec. 24: Christmas Group Show. Electera (71 East 57th St.)—To Dec. 30: Animal caricatures, John Pike. Ferargil Galleries (63 East 57th St.)—To Dec. 20: Water colors, Yovan; To Dec. 31: Paintings, Valenti Angelo. Fifteen Gallery (37 West 57th St.)—To Dec. 23: Paintings, Charles Hovey Pepper. Gallery of American Indian Art (850 Lexington Ave.)—Permanent: Water colors, American Indians. Gallery 144 West 13th Street—Dec.: Selected contemporary American paintings. Pascal M. Gatterdam (145 West 57th St.)—Dec.: Contemporary American. G. E. D. Studle (818 Madison Ave.)—To Dec. 23: Fifth annual Christmas Show. Jean Gause (4 East 53rd St.)—Dec.: Commercial illustration. Grand Central Art Galleries (15 Vanderbilt Ave.)—To Dec. 30: Philadelphia Society of Etchers. To Dec. 23: Small paintings, Gordon Grant; paintings, Mrs. Vicken Von Post Totten; etchings, Clara Tice. Grand Central Art Galleries Fifth Avenue Branch (at 51 St.)—To Dec. 23: Paintings, F. Luis Mora. Harlow McDonald Co. (887 Fifth Ave.)—To Dec. 30: Drawings, etchings, water colors, of dogs,

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Marguerite Kirmse, A. B. Frost, R. Ward Binks.
Marie Harriman Gallery (63 East 57th St.)—
 To Dec. 20: Drawings, Peter Arno. **Jacob Hirsch** (30 West 54th St.)—Dec.: Egyptian, Greek, Roman, Medieval, and Renaissance works of art. **Hotel New Yorker** (8th Ave. & 34th St.)—To Dec. 25: Paintings, Henri Burkhard. **Kennedy & Co.** (785 Fifth Ave.)—
 To Dec. 24: Water colors, Nancy Dyer. **Fredrick Kepple & Co.** (16 East 57th St.)—To Jan. 6: Engravings by Old Masters. **M. Knoedler & Co.** (14 East 57th St.)—Dec. 16-24: Recent portraits in bronze, and polychromed terra cotta, Jo Davidson. To Jan. 6: Mezzotints; old English sporting prints. To Dec. 25: Italian, Flemish and French primitives. **Theodore A. Kohn & Son** (608 Fifth Ave.)—
 To Dec. 23: Christmas drawings, Helen Sewell. **John Levy Galleries** (1 East 57th St.)—Dec.: Paintings, C. Boserup Chambers. **Julien Levy Gallery** (602 Madison Ave.)—To Jan. 3: Objects, Joseph Cornell; poster, Toulouse-Lautrec; watercolors, Perkins Harnly; montages, Harry Brown. **Macbeth Gallery** (15 East 57th St.)—To Dec. 25: Flower paintings, Janet Scudder; etchings—Branch (19 East 57th St.)—
 To Dec. 25: The New York Scene in water color, Hamilton A. Wolf. **Pierre Matisse Gallery** (51 East 57th St.)—To Dec. 23: Gouaches, Jean Lurcat. **Metropolitan Galleries** (730 Fifth Ave.)—Dec.: Paintings by old Masters and portraits by leading contemporary Americans. **Midtown Galleries** (559 Fifth Ave.)—To Dec. 30: Water colors, Ethel Katz; group show. **Milch Galleries** (108 West 57th St.)—Dec.: Water colors, Emil Holzhauser. **Montross Gallery** (785 Fifth Ave.)—To Dec. 30: Silvermine artists. **Morton Galleries** (130 West 57th St.)—To Dec. 30: Christmas Show. **Museum of French Art** (22 East 60th St.)—To Dec. 19: Water colors of 18th & 19th century French and Italian interiors from the Paris Ateliers of the New York School of Fine and Applied Art. **Museum of Modern Art** (11 West 53rd St.)—To Jan. 1: Work by artists in 16 American cities. **National Arts Club** (15 Gramercy Park)—To Dec. 26: Society of American Etchers. **Arthur U. Newton** (4 East 56th St.)—Dec.: Collection of English humorists. **N. Y. Ceramic Studios** (114 E. 39th St.)—To Dec. 24: Ceramics. **Public Library** (5th Ave. & 42nd St.)—To Jan. 15: Prints, "Pop" Hart. To Dec. 31: Drawings, George Luks. Dec. 15-Mar. 31: Drawings for prints and the prints themselves. **Rabinovitch Gallery** (142 West 57th St.)—To Dec. 30: Photographs of Dances and Nudes. **John Reed Club** (430 Sixth Ave.)—To Jan. 3: Exhibition "Hunger, Fascism, War." **Reinhardt Gallery** (730 Fifth Ave.)—To Dec. 24: Paintings of the Dance (College Art Assoc.). **Rehn Galleries** (683 Fifth Ave.)—To Dec. 31: Paintings, George Biddle. **Schwartz Galleries** (507 Madison Ave.)—To Dec. 31: Marine paintings, Frank Vining Smith. **Schultheis Galleries** (140 Fulton St.)—Permanent: Works of art by American and foreign artists. **Arnold Seligmann & Co.** (11 East 53rd St.)—To Dec. 30: French 18th century silver organized by "Les Fils de Leon Helft." **Jacques Seligmann** (3 East 51 St.)—Dec.: Paintings, sculpture and tapestries. **E. & A. Silberman** (32 East 57th St.)—Dec.: Old Masters and objets d'art. **Marie Sterner Gallery** (9 East 57th St.)—To Dec. 23: Paintings and water colors, Charles Baskerville, Jr. **Valentine Gallery** (69 57th St.)—To Dec. 30: Recent paintings, Jean Lurcat. **Katherine M. Voorhis Gallery** (972 Lexington Ave.)—Pastels and paintings of Majores, A. Sheldon Pennoyer. **Whitney Museum of American Art** (10 West 8th St.)—To Jan. 11: First Biennial Exhibition of Contemporary American sculpture, water color and graphic art. **Wildenstein Galleries** (19 East 64th St.)—To Dec. 30: Mural Panel and drawings from the life of Jeanne D'Arc, Maurice Boutet de Monvel. **Wolfe Art Club** (802 Broadway)—To Jan. 6: Small pictures by members.

STATEN ISLAND, N. Y.
 Institute of Arts & Sciences—To Dec. 31: Japanese prints.

OLEAN, N. Y.
 Olean Little Theatre Guild—To Dec. 27: Illuminated Manuscripts (A. F. A.).

ROCHESTER, N. Y.
 Memorial Art Gallery—Dec.: Oils and water colors, Clarence H. Carter. Exhibit of oils sponsored by Cleveland Museum of Art.

SARATOGA SPRINGS, N. Y.
 Skidmore College Art Gallery—To Dec. 20: Persian frescoes, loaned by Institute of Persian Art.

SYRACUSE, N. Y.
 Syracuse Museum of Fine Arts—Dec.: Christmas exhibit of Associated artist of Syracuse; memorial exhibition sculpture Ethel Brand Wise; paintings Dannemora prisoners.

CHAPEL HILL, N. C.
 University of North Carolina—To Dec. 20: Art in relation to sports: prints (A. F. A.).

CLEVELAND, O.
 Cleveland Museum of Art—To Jan. 7: Prints from museum collections. Italian prints; Ohio print makers; lace bequeathed to museum by Mrs. Walter Brown.

COLUMBUS, O.
 Columbus Gallery of Fine Arts—To Dec. 31: Photographs showing the history of architecture in Germany; tapestries loaned by French & Co.; color reproductions of Italian Renaissance paintings; Columbus Art League Thumb box and black and white exhibit; illuminated manuscripts. **Little Gallery**—To Dec. 31: Oils, Emerson C. Burkhardt.

DAYTON, O.
 Dayton Art Institute—Dec.: Walter Beck retrospective show of paintings; Ohio Print Maker's show; Dayton Art Institute School Faculty show.

HUDSON, O.
 Western Reserve Academy—To Dec. 20: Young Americans: 16 oil paintings (A. F. A.).

BERLIN, O.
 Oberlin College Memorial Art Museum—To Dec. 30: Conservative vs. modern art in painting (A. F. A.).

TOLEDO, O.
 Toledo Museum of Art—Dec.: Museum collection.

PHILADELPHIA, PA.
 Pennsylvania Museum of Art—To Jan. 1: Manet & Renoir. To Dec. 20: 5 centuries of prints. To Jan. 10: Collection of Samuel S. White. Dec. 23-Jan. 24: Whistler (from collection of Lessing J. Rosenwald.). **Plastic Club**—To Jan. 3: Small oils, water colors, pastels, prints, arts and crafts. **Mellon Galleries**—To Dec. 30: Paintings by Philadelphia artists. **Art Club**—To Jan. 1: 40th Annual Club exhibit of oil paintings by living artists.

PROVIDENCE, R. I.
 Rhode Island School of Design Museum—Dec.: Cartoons and designs for stained glass.

ROCK HILL, S. C.
 Winthrop College—Dec. 3-20: Special Print exhibit (So. States Art League).

MEMPHIS, TENN.
 Brooks Memorial Art Gallery—To Jan. 1: Five centuries of European paintings; Memphis Artists' Guild; Prairie Print Makers.

NASHVILLE, TENN.
 Nashville Museum of Art—To Dec. 30: Early Flower prints (A. F. A.).

DALLAS, TEX.
 Dallas Museum of Fine Arts—To Dec. 26: Loan exhibition of 25 paintings from Whitney Museum. Dec.: Group exhibit of Texas artists.

DENTON, TEX.
 Texas State College for Women—Dec. 3-20: Water colors in modern manner (A. F. A.).

HOUSTON, TEX.
 Museum of Fine Arts—Dec. 3-31: 11th Annual circuit exhibition (So. States Art League); American Print Makers' exhibition.

RICHMOND, VA.
 Richmond Academy of Arts—Dec. 16-Jan. 1: Southwest Indian Arts and Crafts (A. F. A.). Ceramic exhibit. To Dec. 9: Glass of colonial and Revolutionary times. To Dec. 18: Art in Industry. **Valentine Museum**—Dec. 1-21: Drawings, Oscar Edward Cesare.

SEATTLE, WASH.
 Henry Art Gallery—Dec.: Permanent collection.

APPLETON, WIS.
 Lawrence College—Dec.: Indian Tribal Arts.

MADISON, WIS.
 University of Wisconsin—Dec. 16-Jan. 6: 5th Annual No-Jury Show for Madison Artists.

MILWAUKEE, WIS.
 Layton Art Gallery—Dec.: Sculptured portraits, George A. Dietrich; portraits in crayon, Dwight Logan; water colors, Dorothy Meredith.

OSHKOSH, WIS.
 Oshkosh Public Museum—Dec.: Old maps and books.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

PRINT MAKERS SOCIETY OF CALIFORNIA—Annual International Print Makers Exhibition, at the Los Angeles Museum, March 1-31, 1934. Closing date for entries, Feb. 7. Closing date for entry cards, Feb. 1st. Open to all. Media: Any graphic medium, except monotype. No exhibition fee. Awards: gold, silver and bronze medals. Address for information: Print Makers Society of California, 45 So. Marengo Ave., Room 12, Pasadena, Cal.

LOS ANGELES MUSEUM—15th Annual Exhibition by Painters and Sculptors, at the Los Angeles Museum. Spring dates not decided. Closing date not decided. Open to any American artist. Media: Oil painting and sculpture. No exhibition fee. Address for information: Miss Louise Upton, Asst. Curator, Los Angeles Museum, Exposition Park, Los Angeles, Cal.

Hartford, Conn.

CONNECTICUT ACADEMY—24th Annual Exhibition of the Connecticut Academy at the Hartford Memorial, March 10-April 1. Closing date for out of town entries, March 1. Closing date for Hartford entries, March 3. Open to all. Media: oil paintings and sculpture. Address for information: James Goodwin McManus, 86 Pratt Street, Hartford, Conn.

New Haven, Conn.

NEW HAVEN PAINT & CLAY CLUB—Annual Exhibition, at the Free Public Library. Closing date for entries, April 2. Open to all. Media: oil, water color, pastels, prints, sculpture. No exhibition fee. Address: Anna H. Pierce, Sec'y., New Haven Paint & Clay Club, 1378 Boulevard, New Haven.

Washington, D. C.

SOCIETY OF WASHINGTON ARTISTS—43rd Annual Exhibition, at the Corcoran Gallery, Jan. 20-Feb. 11. Closing date for entries, Jan. 13.

Cards, Jan. 6. Open to all. Media: oils and sculpture. Medals awarded. Address for information: Miss L. B. Hollerith, 808 17th St., N. W. Washington, D. C.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—13th Annual Exhibition of Water Colors, at the Art Institute of Chicago, March 29-June 3. Closing date for entry cards, Feb. 20. Receiving date for entries, Feb. 21-March 1. Open to all artists. Media: Water colors, pastels, drawings, monotypes, miniatures. Awards: Six prizes totaling \$2,000. No exhibition fee. Address: Robert B. Harsho, Director, Art Institute of Chicago.

ART INSTITUTE OF CHICAGO—Second International Exhibition of Etching and Engraving, at the Art Institute of Chicago, March 29-June 3. Closing date for entries not announced. Open to all contemporary artists. Media: Etchings, aquatints, drypoints, engravings, soft-ground. No exhibition fee. Awards: Three prizes totaling \$225. Address for information: Print Department, Art Institute of Chicago.

HOOSIER SALON—10th Annual Hoosier Salon, at the Marshall Field Picture Galleries, Chicago, Jan. 27 through Feb. 10, 1934. Closing date for entries, Jan. 19. Closing date for entry cards, Jan. 12. Open to Indiana-born artists, those receiving art education in the state, residents of the state for more than one year, artists who have left the state but who resided there five years or more. Exhibition fee, \$5. Media: oils, water colors, sculpture, pastels, etchings, wood blocks. Large number of prizes, amounts not announced. Address for information: Hoosier Art Gallery, 211 W. Wacker Drive, Room 724, Chicago.

Wichita, Kan.

CONTEMPORARY AMERICAN BLOCK PRINTS—7th Annual Exhibition, Jan. 1-16. Closing date for entries, Dec. 25. Open to all. Media: Woodcuts, wood block prints, wood engravings in black and white and color. No exhibition fee. Address: Mr. C. A. Seward, Chairman, Wichita Art Ass'n., Western Litho Bldg., Wichita, Kan.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—Annual Exhibition for Michigan Artists, at the Detroit Institute, Jan. 5-28. Closing date for entries, Dec. 22. Open to Michigan artists, resident and outside. Media: Oil, water color, pastels, prints, sculpture. No entry fee. No prizes. Address: Clyde H. Burroughs, Sec., Detroit Institute of Arts.

SOCIETY OF INDEPENDENT ARTISTS—Annual Exhibition, at the Tuller Hotel, Mar. 1-31. Closing date for entries, Feb. 21. Open to all. Exhibition fee, \$3. Media: paintings, drawings, prints. No awards. Address: Walt Speck, Sec'y., Detroit School of Art, 153 East Elizabeth St., Detroit.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—Midwestern Artists Annual, at the Institute, Feb. 4-28. Closing date for entries, Jan. 15. Open to all artists of the mid-West. Media: paintings, sculpture, graphic arts. Address: Kansas City Art Institute, 4415 Warwick Boulevard, Kansas City, Mo.

New York, N. Y.

NATIONAL ACADEMY OF DESIGN—109th Annual Exhibition of the N. A. D., at the American Fine Arts Building. Opening date not set, closing date, April 15, 1934. Receiving date for entries, Feb. 28 and March 1. Open to members and non-members. Media: oils and sculpture and black and whites, not previously exhibited in New York. No exhibition fee. Prizes and awards: Thomas B. Clark, \$300; Julius Hallgarten prizes, \$300, \$200, \$100; Altman prizes, \$1,000 and \$500; Isaac N. Maynard, \$100; Saltus Medal of Merit; Ellen P. Speyer Memorial, \$300; Adolph and Clara Oborg, \$500. Address for information: Mrs. H. R. Brown, Registrar, National Academy of Design, 215 West 57th St., New York.

NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS—43rd Annual Exhibition, at American Fine Arts Building, Jan. 6-28. Receiving date for entries, Jan. 2. Media: oils, water colors, sculpture. Open to members only. Membership dues, \$10 annually. Prizes to be announced later. Address: Nat'l Ass'n. of Women Painters and Sculptors, 42 West 57th St., New York.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS—129th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 23-Feb. 25. Closing date for entries, Jan. 6. Closing date for entry cards, Jan. 5. Open to all American artists. Media: oils and sculpture. Awards to be announced later. Address for information: John Andrew Myers, Sec., Pennsylvania Academy of the Fine Arts.

PRINT CLUB OF PHILADELPHIA—Fifth Annual of American Lithography, at the Print Club, Jan. 28-Feb. 17. Receiving date for entries, Jan. 19. Open to all American lithographers. Exhibition fee: 50c for two prints. Award: Mary S. Collins Prize, \$75. Address: Print Club, 1614 Latimer St., Phila.

PRINT CLUB OF PHILADELPHIA—8th Annual Exhibition of American Block Prints, March 12-31. Closing date for entries, March 2. Open to American Block Printers. Exhibition fee: 50c for two prints. Award: Mildred Boericke Prize, \$75. Media: Block prints, woodcuts, engravings. Address: The Print Club, 1614 Latimer St., Phila.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE



WOMEN'S ACTIVITIES

National Director: Florence Topping Green,
104 Franklin Avenue, Long Branch, N. J.



AMERICAN ART AND THE WOMEN OF AMERICA

MUCH NEEDED HELP

The soul of a nation is enriched by its art, and the new plan of the government to give commissions to our needy painters and sculptors is not only to be commended because of the very necessary aid but also for the reason that beautification in each state will help to make our country a world center of art.

Already a great sum is being expended in Nebraska. The state capitol commission has appropriated \$90,000 and appointed a committee to investigate the possibilities of murals for the decoration of the walls of the new capitol building, which is one of the finest examples of the work of the architect Bertram Goodhue. If this appropriation is not sufficient, it will be expanded. Iowa is recommending Grant Wood for the commission.

Gutzon Borglum has received \$300,000 to complete his Stone Mountain sculpture in the State of Georgia.

Committees of men and women who remove the ugly and create the beautiful anywhere in the country may be termed true benefactors to mankind. They are the apostles of art. In centuries to come the fine things created because of the necessity of providing employment for artists and sculptors will constitute wonderful records for our descendants; other things pass away but the universal language of art remains. We would know very little about the history of our race if it were not for the enduring records made in painting and sculpture.

A CORRECTION

Due to an omission in the new pamphlets issued by the A. A. P. L., Mrs. James Bertram Hervey, after she had organized her state committee, read that she was chairman for Philadelphia only. This is not the case. Mrs. Hervey was appointed chairman of the Pennsylvania State Regional Chapter together with Mrs. Archambault. Mrs. Hervey keeps in contact with her district chairmen all over the state, and Mrs. Archambault arranges her committee through the art associations. She also would be of great assistance in arranging exhibitions.

Mrs. Hervey sent an excellent letter throughout the state, enumerating the achievements of the League and urging organized action for the protection of the American artist. She speaks of the great value of THE ART DIGEST to the clubwoman, saying: "What THE ART DIGEST has done for me, as chairman of art of the state, is really beyond explanation, I simply say I could not get along without it in my work, nor as one interested in the happenings in the art world."

The film, "Making a Portrait," by Wayman Adams, is being circulated in Pennsylvania by the chairman. No more reservations can be taken for the Southwestern district, but there are a few left for the Northwestern part of the state.

POOR ECONOMY

Even as far back as the paleolithic age we find carvings of great beauty done not by "untutored savages" but by men of artistic perception. In the future civilizations will be

judged by the art left behind. Therefore it seems almost a crime for the Boards of Education all over the United States to slash art from the school curriculums when they prune to cut expenses. Especially now, when art appreciation will be needed for our new leisure.

Drawing is the means a child has to express his inward thoughts,—it helps him appreciate form and color. Art is a universal language. Children from widely different lands have similar re-actions, and they all create like primitive man. If every child has his eyes and hands trained there need be no fear for his future in everyday life. There never was a time when instruction in cultural subjects was so necessary. Over production has increased our hours of leisure, and the children must be trained so that those hours will be used wisely. Women have a great responsibility. Because of their interest in the welfare of children they should have a great deal to say concerning their education, and it is now their duty to insist emphatically that art must be retained in the school studies. Aristotle said that the chief end of education is to prepare for the right use of leisure time. If cutting is necessary for the sake of economy, let them cut the dead languages from the curriculum, not a live necessary study like art training and appreciation.

JUNIOR PILGRIMAGES

The Juniors in the General Federation of Women's Clubs are progressing in the right way to prepare for the new leisure. In New Jersey they are taking a series of art pilgrimages arranged by Mrs. Alphonse Calandra, the first being made on Saturday, Dec. 9, in New Jersey. Junior members of the Southern Districts have just made a pilgrimage to the Parkway Museum, the Rodin Museum and Art Alliance in Philadelphia under the direction of Mrs. Joseph Grimm of Haddonfield.

It is a worth while plan to develop and foster an understanding and love of art among the young girls of a community, and it is an excellent example for chairmen of art in other states to follow. They will find the Juniors a very enthusiastic group.

One of the slogans adopted by the Junior art group of New Jersey is: "Create a keener interest in the art and artists of our state."

APPRECIATION

From Miss Lita Horlocker, chairman of crafts and school arts, for the State of California comes a message of congratulation saying: "You have not only found a magazine to carry the report and story of women's activities but you have offered to the art reading public an opportunity to review what an active part women's clubs are really fostering in art in their club departments. You have succeeded in putting before the public the best publicity on art activities ever devised for our Federation of Women's Clubs. I have so long felt the definite need of this medium of exchange on our activities. . . . I carried THE ART DIGEST with me last year to every state board meeting, conference or art meeting to give

[Continued Back on Page 27]

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman: F. Ballard Williams
152 West 57th Street, New York City

National Secretary: Wilford S. Conrow
154 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearse Ennis
681 5th Avenue, New York City



National Vice-Chairman: Albert T. Reid
103 Park Avenue, New York City

National Treasurer: Gordon H. Grant
137 East 68th Street, New York City

National Committee on Technique and Education
Chairman: Walter Beck
"Innisfree," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

THE C. W. A. ART PROJECT

December 5, 1933

Subject: SUGGESTION REGARDING METHOD OF ADMINISTRATION OF THE C. W. A.'S FUND FOR ART WORKERS.

Premise—The American Artists Professional League would suggest that the wise administration of the C. W. A.'s fund can be obtained best by urging.

First, a high standard of art work; and Second, that the administration could be most wisely effected through art workers' organizations, because of their knowledge both of economic needs and of artistic requirements which together could make the entire effort one of notable achievement.

The Administration of This Fund.—As applied to the New York District, this administration, we feel, should be through certain active worker organizations, representing some thousands of art workers, and comprising the following organizations:

- (1) The Fine Arts Federation of New York, Joseph H. Freedlander, President, 681 Fifth Avenue, New York, N. Y., PL. 3-7838, a clearing house of New York State art societies (about twenty societies).
- (2) The College Art Association, Mrs. Audrey McMahon, Executive Secretary, 137 East 57th Street, New York, N. Y., WI. 2-0537, which has been working along this very line under the Gibson Committee in New York City.
- (3) The Municipal Art Society of New York, Electus D. Litchfield, President, 119 East 19th Street, New York, N. Y., GR. 5-266, which strives to guard the quality of art work in the New York Metropolitan area.
- (4) The American Artists Professional League, F. Ballard Williams, National Chairman, Room 130, Carnegie Hall, 154 West 57th Street, New York, N. Y., Circle 7-3491, with its New York Chapter of 750 art workers, and with its national organization in 47 states with Regional Chapters.

The above workers' organizations comprise sculptors, mural painters, landscape, figure, portrait and decorative painters, craftsmen, illustrators and designers in all fields.

Representatives of these societies should be qualified to comprise the Board of Control and Award of Art Commissions for the C. W. A. Fund.

The suggested set-up of cooperative administration as applied to New York can be duplicated in other cities throughout the country—Chicago, Detroit, Cleveland, Boston, Philadelphia, Denver, Los Angeles, San Francisco, Portland, etc.

Conclusion.—The American Artists Professional League would suggest that the administration of this C. W. A. Fund should be amply safeguarded so that it will be applied impersonally, in a purely non-partisan and non-political way, so assuring maximum excellence and benefit to all art workers.

It is suggested that the subject matter executed under these commissions depict wherever possible American character, history and ideals.

December 11, 1933

The American Artists Professional League sent a representative to Washington, D. C., last week and obtained what we believe to be accurate information regarding the Civil Works Service Commission of our Federal Government's N. R. A. and its plan of operation throughout the country and particularly in New York City.

Because commissions for art work totaling over \$2,000,000 will be placed within the next few weeks by the Art Division of the Civil Works Service Commission, knowledge of the facts presented in the attached digest of the report of the League's representative should be welcomed by all art societies and through them by all professional artists whom those societies can reach. Our object is that no professional artist who sorely needs the employment that the Federal Government seeks to distribute impartially and wisely, shall be ignorant of what to do. Whatever is done must be done at once.

DIGEST OF INFORMATION OBTAINED IN WASHINGTON, D. C., BY THE REPRESENTATIVE OF THE AMERICAN ARTISTS PROFESSIONAL LEAGUE, MRS. ALBION L. HEADBURG, ILLINOIS, STATE CHAIRMAN OF THE LEAGUE

THE PLAN OF EXPENDITURE OF FUNDS FOR ART WORK

by THE CIVIL WORKS SERVICE COMMISSION ART DIVISION ACTING UNDER THE PUBLIC WORKS DIVISION OF THE N. R. A. OF OUR FEDERAL GOVERNMENT.

Federal Government Organization—The President; Mr. Ickes, Secretary of the Interior; N. R. A. (National Recovery Administration); P. W. D. (Public Works Division); Mr. Hopkins, Dept. of Commerce Bldg., (National 3805), Director of C. W. S. C.; C. W. S. C. (Civil Works Service Commission); (a) Women's Division, Mrs. Woodward, (employing women); (b) Art Division, Mrs. Edward Bruce, 1227-19th St. N. W., Washington, D. C. (Dist. 3175).

Civil Works Service Commission, Art Division—Mr. Bruce, in charge, to be assisted by a COMMITTEE composed almost entirely (with one exception) of the Directors of the larger Art Museums of the country—Chicago, Mr. Harshe of the Art Institute; Pittsburgh, Mr. Homer Saint Gaudens of the Carnegie Institute; Philadelphia, Boston, St. Louis, Kansas City, Los Angeles, San Francisco.

In NEW YORK, Mrs. Harry Payne Whitney, assisted by Mrs. Juliana Force, c/o Whitney Museum of American Art, 10 W. 8th St., New York City—SP. 7-0770, will be in complete charge. Mrs. Force will have an office and several clerks.

This COMMITTEE is to meet in Washington, D. C., in the near future. Its members are to supervise the expenditure of an appropriation of over \$2,000,000.00 from the Civil Works Service Commission for art work. This money will probably have to come from the Public Works Division.

What to do in New York—

(a). Get in touch at once with Mrs. Juliana Force.

(b). For presentation to Mrs. Force, the collaborating art organizations should ask artists to make out lists of what, in their opinion, are necessary art developments calling for art work, stating building, its location, the work recommended, recommendation of a professional artist to undertake the work, the number of artists, artisans and laborers to be employed on it, an estimate of the probable cost including (up to 25% of the total) the probable cost

of materials, and of the balance, the cost of labor assisting the artist.

(c). Specimen ESTIMATE BLANK, in accordance with N. R. A. Code—

Artist:

Art Work:

Location:

Total estimated cost, including parking: \$.....

Of this:

(a) Materials\$.....

(b) For artist, as supervisor of work, \$.....

a year for.....years (months) (weeks).

Note: All past work on this is donated; done.

man hours, masons (carpenters, etc.).....

man hours, unskilled.....

man hours, sculptors (artists and painters).....

Mr. Bruce's approved plan is to eliminate all organizations and artists from his committee, with the exception of Mrs. Whitney, who, he and his advisors consider, has done more for art and art culture than any other person, and whom they place in absolute control in New York. Therefore, Mr. Bruce says, get in touch with Mrs. Force and ask her to let us present definite plans, and at once, for municipal art in New York City. She has already started; she knows what she wants, and is starting to do it.

Murals seem to be the chief consideration. He seems puzzled about sculpture, he makes no mention of portraiture, craftwork, etc.

Mr. Bruce thought the last paragraph of our statement excellent—i. e. "It is suggested that the subject matter, executed under these commissions, depict, wherever possible, American character, history and ideals."

It was suggested to Mr. Bruce that our Municipal building be decorated exteriorly by sculptors; and our public schools, public libraries, civic centers, etc., have painted murals, portraits and other decorative paintings, sculpture and craftworks on the interior.

New York Women Artists

The New York Society of Women Artists announces the following officers for the ensuing year: president, Sonia Brown; vice-president, Margaret Huntington; treasurer, Elizabeth Grandin; secretary, Mildred Peabody; recording secretary, Lucy L' Engle. New members voted into the society include Evelyn Kobak, Edna Perkins, Harriet Bain and Jane Rogers. A series of exhibitions will begin the latter part of January at the Squibb Building, New York.

Craftsmen Open Headquarters

Permanent exhibition headquarters have been established by the New York Society of Craftsmen at 43 East Sixtieth Street. The Society, formerly located at the Art Centre, also maintains a bureau of craft information for both draftsman and the public. All exhibits must pass a jury of selection.

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\$1

At Last, New York Gets Chance to See a Real "National" Show



"Figure," by Otis Oldfield of San Francisco.



"Three Men," by Kenneth Callahan of Seattle. Tempera on Gesso.

Sixteen cities and their surrounding territory are represented by more than 100 paintings and 20 pieces of sculpture by 119 artists in the current exhibition at the Museum of Modern Art, New York, until Jan. 1. An unusual feature of the show is the large number of women artists included, their works comprising almost one-quarter of the total number.

The exhibition is the outgrowth of an idea which occurred to Mr. Edward M. M. Warburg, a trustee of the museum, who in 1932 made an extended tour of the United States studying the artistic life of the country as a whole. He now says: "During recent years New York has assumed a role in the American art world of greater importance, many feel, than its achievement deserves. . . . The Museum of Modern Art feels that every effort should be made to restore a more even balance of trade. To do this in a concrete way the museum has organized the Sixteen Cities Exhibition, so that instead of our sending these cities an exhibition they are sending us one."

According to Alfred H. Barr, Jr., director of the museum, the exhibition is a direct response to the growing sectionalism which everyone in touch with American culture outside of New York is aware of.

Judged by this display, the painters throughout the country show a growing interest in the native scene. The subjects involving architecture, farming, cattle raising, religious ceremonies, landscapes and interiors are not only characteristically American but particularly indigenous to the section where the pictures were painted. Paintings from each locality are hung together in the exhibit, thus affording each city a unified representation and an unusual opportunity for group comparison. Local authorities are responsible for the selection of the works from each city.

In the opinion of the museum authorities,

the regions which appear most artistically self-conscious are the Southwest, represented by Dallas and Santa Fe, and the Southeast, represented by Atlanta. Herewith reproduced are works from the far West, a section heretofore sadly neglected in New York. "Figure," by Otis Oldfield, was the sensation of the recent Sacramento Art Fair, nearly breaking up the show, and is San Francisco's contribution. "Three Men," one of the pictures sent by Seattle, is the work of Kenneth Callahan, one of the outstanding artists of the coast and art critic of the *Seattle Town Crier*.

The sixteen cities chosen as representative of the principal art-producing regions of the country and the artists follow: ATLANTA—Marjorie Conant Bush-Brown, Julian H. Harris, George Ramey, Robert S. Rogers, Benjamin E. Shute, Douglas Berry Wright. BALTIMORE—Simone Brangier Boas, Donald Vincent Coale, Herman Maril, Edward Rosenfeld, Charles Leon Schucker, Selma L. Oppenheimer, Harold Holmes Wrenn. BOSTON—Frederick Warren Allen, Oliver Chaffee, Joseph Coletti, Carl Gordon Cutler, Howard Gibbs, Jr., Charles Hopkinson, Molly Luce, Charles Hovey

Sculpture Museum Plan

The great dream of Lorado Taft, noted American sculptor, for an historic museum of sculpture and architecture may come true in Los Angeles. At a meeting of the Los Angeles Art Association on Dec. 3, Mr. Taft outlined the project by which Los Angeles could at once take a position in the front rank of the world's art centers.

Costing about \$1,000,000, the museum would consist of a number of small structures, intertwined by porticoes and arranged to illustrate chronologically various periods of development in architecture. The buildings would contain casts of famous sculptural work, past and present.

Pepper, Margaret Sargent, Vernon Smith. BUFFALO—Charles E. Burchfield, Anna Glenn Dunbar, William M. Hekking, Louisa W. Robins, Anthony J. Sisti, Urquhart Wilcox. CHICAGO—Jean Crawford Adams, Ivan Le Lorraine Albright, Rifka Angel, Aaron Bohrod, Francis Chapin, Gustaf Dalstrom, Frances Foy, Sylvia Shaw Judson, Sam Ostrowsky, Constantine Pougialis, Flora Schofield, William S. Schwartz, John Vance Storrs, Grant Wood. CLEVELAND—Alexander Blazys, Clarence H. Carter, E. Bart Gerald, Henry G. Keller, Grace V. Kelly, Louise B. Maloney, Paul B. Travis, William Sommer, William M. McVey, Frank N. Wilcox. DALLAS—Dorothy Austin, Harry Carnohan, Otis Dozier, Edward G. Eisenlohr, Alexandre Hogue, Olin Travis. DETROIT—Reginald Bennett, John Carroll, Samuel Cashwan, Constance Coleman Richardson, Sarkis Sarkisian, Zoltan Sepeshy, Edgar Louis Yaeger. LOS ANGELES—Mabel Alvarez, Conrad Buff, Clarence Hinkle, John Hubbard Rich, George Stanley, Edouard Antonin Vysek, William Wendt. MINNEAPOLIS—Dewey Albinson, Cameron Booth, Edmund M. Kopietz, Erle Loran, Glen Mitchell. PHILADELPHIA—Julius Bloch, Adolphe Borie, Arthur Carles, Earl Horter, James House, Jr., Leon Karp, J. Wallace Kelley, Henry McCarter, Hobson Pittman, Francis Speight, Carroll Tyson. PITTSBURGH—Roy Hilton, John Kane, Alexander J. Kostelow, Samuel Rosenberg, Everett Warner. ST. LOUIS—Joe Jones, Charles F. Quest, Wallace Herndon Smith, Rudolph Tandler, E. Oscar Thalinger, Robert Cronbach. SAN FRANCISCO—Jane Berlandina, Rinaldo Cuneo, Charles Stafford Duncan, William A. Gaw, Lucien Labaudt, Otis Oldfield, Ralph Stackpole. SEATTLE—Kenneth Callahan, Peter Marinus Camfferman, Walter F. Isaacs, Kenjire Nomura, Ambrose Patterson and Halford Lembke.

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